

Right Rev. Robert Lowth,
Lord Bishor of London

Published Mar. 1, 1787; by J. Johnson, St. Pauls Church Yard.



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LECTURES John ON THE Pasagon 1792

SACRED POETRY

OF THE

HEBREWS;

TRANSLATED FROM THE LATIN OF THE

RIGHT REV. ROBERT LOWTH, D.D.

LATE PRÆLECTOR OF POETRY IN THE UNIVERSITY OF OXFORD, AND NOW LORD BISHOP OF LONDON,

BY G. GREGORY, F.A.S.

AUTHOR OF ESSAYS HISTORICAL AND MORAL

TO WHICH ARE ADDED.

THE PRINCIPAL NOTES OF PROFESSOR MICHAELIS, AND NOTES BY THE TRANSLATOR AND OTHERS.

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THE RIGHT REVEREND

R I C H A R D, LORD BISHOP OF LANDAFF;

WHOSE GREAT ABILITIES HE HAS ALWAYS ADMIRED,

WHOSE CANDOUR AND LIBERALITY

HE HAS REPEATEDLY EXPERIENCED;

THIS ATTEMPT TO RENDER MORE EXTENSIVELY USEFUL

AN INVALUABLE WORK,

IS RESPECTFULLY INSCRIBED,

BY HIS GRATEFUL SERVANT.

THE TRANSLATOR.

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TRANSLATOR'S

PREFACE.

and a published in a language diametrage. T may not be improper to apprize the public, that although the following Lectures be entitled Lectures on the Hebrew Poetry, their utility is by no means confined to that fingle object. They embrace all THE GREAT PRINCI-PLES OF GENERAL CRITICISM, as delivered by the ancients, improved by the keen judgment and polished taste of their author. In other words, this work will be found, an excellent compendium of all the best rules of taste, and of all the principles of composition, illustrated by the boldest and most exalted specimens of genius (if no higher title be allowed them) dimunza

them) which antiquity has transmitted to us: and which have hitherto seldom fallen under the inspection of rational criticism.

Left, from the title of the work, or from the circumstance of being originally published in a learned language, a prejudice should arise in the breast of any individual, that these Lectures are addressed only to the learned, I think it a duty to anticipate a misapprehension which might interfere both with his entertainment and instruction. The greatest as well as the most useful works of taste and literature, are those, which, with respect at least to their general fcope and defign, lie most level to the common fense of mankind. Though the learning and genius displayed in the following Lectures must ever excite our warmest admiration; though they abound in curious refearches, and in refined and exquisite

exquisite observations; though the fplendour of the fentiments and the elegance of the style will necessarily captivate the eye and the ear of the claffical reader; the truth is, THAT THEY ARE MORE CALCULATED FOR PER-SONS OF TASTE AND GENERAL READ-ING, THAN FOR WHAT IS COMMONLY TERMED THE LEARNED WORLD. Here are 'few nice philological disquisitions, no abstruse metaphysical speculations; our author has built folely upon the basis of common sense, and I know no part of his work, which will not be intelligible and ufeful to almost every understanding.

A still greater mistake it would be, to suppose any knowledge of the Hebrew necessary to enable us to read these Lectures with profit and pleasure. So happily does the simple genius of the Hebrew language accord with our own;

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and so excellent a transcript of the original (notwithstanding a few errors) is our common translation of the Scriptures; fo completely, fo minutely, I might fay, does it represent the style and character of the Hebrew writings, that no person, who is conversant with it, can be at all at a loss in applying all the criticisms of our author. On this account I will venture to affert, that if the genius of the translator approached in any degree the clearness, the elegance, the elevation of the author, these Lectures in our own language would exhibit the fubject in a much fairer and more advantageous light, than in the original form. The English idiom, indeed, has so much greater analogy to the Hebrew, that the advantages, which it possesses over the Latin, must be obvious to any reader who compares the literal translations in each of these languages.

- But the utility of these Lectures, as a fystem of criticism, is perhaps their fmallest merit. They teach us not only tafte but virtue; not only to admire and revere the Scriptures, but to profit by their precepts. The author of the present work is not to be considered merely as a mafter of the general principles of criticism; he has penetrated the very fanctuaries of Hebrew literature; he has investigated with a degree of precision, which few critics have attained, the very nature and character of their composition: by accurately examining, and cautiously comparing every part of the Sacred writings; by a force of genius, which could enter into the very defign of the authors; and by a comprehensiveness of mind, which could embrace at a fingle view a vast series of corresponding passages, he has discovered the manner, the spirit, the idiom

of the original, and has laid down fuch axioms as cannot fail greatly to facilitate our knowledge and understanding of the Scriptures. The work would amply repay the trouble of perufing it, by the excellent elucidations of particular paffages of Holy writ which it affords; but, when we reflect that these are connected with fuch rules and principles as may be applied with the greatest advantage to other difficult paffages, with fuch rules, indeed, as will enable us better to comprehend the whole, furely it must appear inestimable in the eye of any man, who has at all at heart his own improvement in religious knowledge. Perhaps the Sceptic may learn from the perufal of these Lectures, that the difficulties of which he complains in the Scriptures, are difficulties which might in some measure be removed by a little more knowledge,

knowledge, and a little more diligence in the application of it. Perhaps, too, those profound and learned critics, who quote and censure authors, whom they have never read, and talk fluently about languages, the rudiments of which they have yet to learn, may find, to their great astonishment, that a degree of penetration superior to their own is able to discover at least a few rays of sub-limity in the writings of the Hebrews.

Whatever be the merits or the defects of this Translation, on one account at least I will venture to promise myself the warmest commendations of my readers, namely, for having made them acquainted with the admirable criticisms of the learned Michaelis. I have much reason to regret, that the nature of this publication would not permit the insertion of all his observations, and at full length. But the truth is, however suitable

fuitable they may have been to the work in its original form, some of his remarks are too refined to be generally useful; and fome of them too learned to be intelligible to any, but those who are familiar with the whole circle of Oriental literature. I have therefore felected fuch of them as I thought applicable to my present purpose; and, as it was my wish to confine this work within as narrow limits as my duty to the public would permit, and to fuffer in it nothing, but what I esteemed immediately useful, I have taken the liberty of abridging fome, which I thought in a literal translation might appear tedious to the English reader.

Some observations of my own I have also presumed to introduce among the notes. They were such as to me seemed calculated to render the work a more complete compendium of critical science.

ence. As I do not, however, think myself above censure, so I trust I shall not be found too obstinate for correction. Should my indiscretion, therefore, have obtruded any thing which a fair and liberal critic shall deem impertinent or improper, I shall with much cheerfulness, in a future edition, submit to its erasement.

It was not till I had confulted fome of the first literary characters concerning the propriety of substituting in the place of our author's inimitable Latin poems any English versions, that I ventured to appear as a poetical translator. Even then I did not fail to inspect every modern author, who I imagined might furnish me with compositions worthy of appearing among the criticisms of Lowth. I have preferred Mr. Merrick's Psalms to any version which I should have been able to produce, (except, indeed,

deed, in a fingle instance, where it was necessary that the measure should be elegiac) not only on account of their intrinsic merit, but in consequence of the commendation which our author has bestowed upon them. By the kindness of Mr. Mason also, this publication is enriched with one of the most beautiful Lyric productions in our language, I mean his paraphrase of the xivth of Isaiah. When I could find no translation to answer my purpose, I was obliged to attempt the verification of the paffages myself. The public will therefore recollect, that I was a poet through necessity, not choice; and will, I flatter myself, receive this as a sufficient apology for the indifferent performance of that part of my undertaking.

Prefuming that it would be more agreeable to give the literal translations of the Hebrew from works of established reputation,

reputation, I have taken many of them from our author's excellent version of Isaiah, from Mr. Blaney's Jeremiah, from Bishop Newcombe's Minor Prophets, Mr. Heath's Job, and from Dr. Hodgson's translation of the Canticles: and this I trust will be accepted by those Gentlemen as a general acknowledgment. Where these did not furnish me with a translation, I have endeavoured myself to produce one as faithful to the original as my knowledge of the language would admit.

Convinced on the whole of the utility of this publication, and yet aware of my own inability to do it justice, I dismiss it with that mixed emotion of confidence and humility, which such a situation naturally inspires. Impersect as it appears before the world, if it be the means of imparting to but a few some of that information, which all who read the original must regret was not more generally diffused, I am sure I shall have deferved well of the community: at the fame time, the reader will do me great injustice, if he supposes that I have fatisfied myself in the execution of my Whatever be its reception, it will disappoint no expectations formed by me of profit or of fame; and if neither enfue from it, I shall have no just cause of complaint. It was imposfible to read these Lectures with the attention which even this translation required, and not derive advantages from them far superior to the labour they have coft me; and whatever may be their effect with others, I am confident they have left me fomething wifer, and I trust fomething better, than they found me.

In the profecution of this work I have incurred a debt of gratitude, which

if I cannot discharge, it is but fair to acknowledge. By the advice and encouragement of Dr. Kippis, I was in a great measure induced to undertake this translation; by a continuance of the fame friendly disposition I was enabled cheerfully to proceed in it. The public will eafily perceive a part of their obligation and mine to the ingenious Mr. Henley of Rendlesham, in the numerous and valuable notes which bear his fignature; but I am also indebted to him for many corrections. Thefe are not the only friends, to whom I have been obliged on this occasion: I will venture to mention in particular Mr. Wakefield of Nottingham, a name fufficiently known in the claffical world; and Mr. Foster of Woolton, near Liverpool, whose careful and laborious revision of my manuscript is the least of the many favours he has conferred VOL. I. upon

upon me. To this companion of my youth, I can indeed with the strictest propriety apply the language of the Roman poet:

- " Tecum etenim longos memini confumere foles,
- " Et tecum primas epulis decerpere noctes.
- "Unum opus, & requiem pariter disponimus ambo:
- " Atque verecunda laxamus feria menfa.
- " Non equidem hoc dubites, amborum fædere " certo
- " Consentire dies & ab uno sidere duci.
- " Nostra vel æquali suspendit tempora libra
- " Parca tenax veri : seu nata fidelibus hora
- " Dividit in geminos concordia fata duorum:
- "Saturnumque gravem nostro Jove frangimus
- a I have revised the wi " Nescio, quod certe est, quod me tibi temperat aftrum Dalli

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* * The Author's Notes are all particularly diffinguished. Those marked M. are by Professor Michaelis; thole marked S. H. are by Mr. Henley; and thole marked T. by the Translator,

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S E CONDEDITION Non equidem hoc dubites, amborum foeders

SHALL endeavour in a few words to explain the additions and improvements, which have been made to this Edition! or flow movers appropriate

I have revised the whole work; I have added some things, I have corrected many; and especially in the notes. I have however refrained from all corrections which did not appear absolutely necessary. If any reader should object, that many passages remain, which might be amended, as 2 2

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being fearcely established upon the grounds of certainty and conviction; Il have only to urge in my own defence, that on very obscure and difficult subjects, it has always appeared to me sufficient to propose a probable explication: nor can besteem that to be correction, which only substitutes one conjecture for another.

In other respects this Edition has received considerable improvements. In the first place I am greatly indebted to the friendly communications of the learned Dr. Kennicott, for the variations of the different copies in several passages of the Old Testament, which I have quoted. I have distinguished his notes by inverted commas, and by the letter K. subjoined. The Manuscripts are numbered according to the Catalogue annexed to that learned author's

author's Differtation on the Hebrew Textalization have, we moreover? wadded fome observations of the learned Dr. Hunt, Profesior of the Hebrew and Arabic languages, which hed kindly communicated at my requestro These also I have diftinguished by inverted commas, and the letter Hafubjoined.ul

After this Edition was committed to the prefs, I was favoured with a fight of the Gottingen Edition, published under the inspection of the learned and ingenious Profesior of Philosophy in that University, John David Michaelis, and greatly improved and illustrated by him. Touthis were added his notes and additions, in which he has with great candour supplied my defects, and

In the third Edition, the Manuscript Copies are not cited according to these numbers, which are necessarily changed in the Bible published by Dr. K. but it is only mentioned in how many Manuscripts the different reading occurs. Some different readings also are cited at

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corrected my errors. These, with the preface entire, and with a few additions to the notes, communicated to me by the author, (who would have added more, but that he was prevented by the increasing business of the Univerfity) I have printed in a separate volume, left my readers should be deprived of these very learned and excellent illustrations: and I chose to do it in a separate state, that the purchasers of the first Edition might partake equally of the benefit. Whatever some of these notes may contain repugnant to my own fentiments, I have thought it better to fubmit them in this form to the judgment of the reader, than, by retracing my former ground, to divert his attention into a controverly, unpleafant, and probably fruitless sufferable us to secret for the organist

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OF THE USES AND DESIGN OF PORTRY.

THE purpose of poetry is to instruct while it gives pleafure; instruction being the end, and pleasure the means-Illustrated by examples from the different species of poetry— The Didactic—The Epic—Tragedy—Lyric—the lighter kinds of poetry, which are calculated as well for the amufement of our leifure as for the ornament and improvement of literature-Sacred poetry; whence a transition to the immediate object of raged fentiments, I have thoughtured light

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THE DESIGN AND ARRANGEMENT OF THESE travil of bound, to divert

The dignity of the subject, and its suitableness to the design of the inflitution-That poetry which proceeds from divine inspiration is not beyond the province of criticism - Criticism will enable us to account for the origin of the art, as well as to form a just estimation of its dignity; that the opinion of the divine origin of Poetry was common in Greece-This work purely critical: and confequently theological difquifitions quisitions will be avoided. The general distribution of the subject into three parts, the nature of the verse, the style, and the arrangement. Page 41

THE FIRST PART.

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THE SECOND PART.

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Syncyclia L E C T U R E IV.

THE ORIGIN, USE, AND CHARACTERISTICS OF THE MAN PARABOLIC, AND Abso OF THE SENTENTIOUS

The poetic style of the Hebrews bears the general title of Parabolic—Its constituent principles are the sententious, the significant and the sublime—The source of the Parabolic style

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than to others; and fuch as are peculiar to the Flebrews

Suggestion Peter Sprachites from Egypt ; the destruct of God

OF POETIC IMAGERY FROM COMMON LIFE.

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Three forms of Allegory: 1. Continued Metaphor; which is fearcely worth distinguishing from the simple Metaphor—The freedom of the Hebrews in confounding the forms of the Metaphor, Allegory, and Comparison: a more persect form also of Allegory instanced—2. The Parable; and its principal characteristics: that it ought to be formed from an apt and well-known image, the signification of which is obvious and definite; also from one which is elegant and beautiful; that its parts and adjuncts be perspicuous, and conduce to the main object; that it be consistent, and must not confound the literal and significantly of Ezekiel, examined according to this standard

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OF THE MYSTICAL ALLEGORY.

The definition of the Myflical Allegory—Founded upon the allegorical or typical nature of the Jewish religion—The distinction between this and the two former species of allegory; in the nature of the materials: it being allowable in the former to make use of imagery from indifferent objects;

in this, only such as is derived from things sucred, or their opposities; in the former, the exterior image has no foundation in truth; in the latter, both images are equally true—The difference in the form or manner of treating them—The most beautiful form is when the corresponding images run parallel through the whole poem, and mutually illustrate each other—Examples of this in the sid and laxied Psalms—The parabolic style admirably adapted to this species of allegory; the nature of which renders it the language most proper for prophecy—Extremely dark in itself, but it is gradually cleared up by the series of events foretald, and more complete revelation; time also, which in the general obscures, contributes to its full explanation

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OF THE COMPARISON.

Comparisons are introduced for three purposes; illustration, amplification, and variety-For the first an image is requisite, apt, well-known, and perspicuous; it is of little consequence whether it be sublime or beautiful, or neither : bence comparisons from objects which are in themselves mean and humble may be sometimes useful-For the purpose of amplification an image is requisite which is sublime, or beautiful, even though it should be less apt and perspicuous : and on this plea a degree of obscurity, or a remotenels in the refemblance, may fometimes be excused-When variety is the object, fplendid, beautiful, and elegant imagery must be fought for , and which has an apt agreement with the objest of the comparison in the circumstances or adjuncts, though the objects themselves may be different in kind-The most perfect comparison is that, in which all these excellencies are united-The peculiar form of comparisons in the Hebrew Hebrew poetry; it refults from the nature of the sententious style—They are short, frequent, simple, depending often on a single attribute—Different images displayed in the parallel sentences; many comparisons are arranged in this manner to illustrate the same subject; or different attributes of the same comparison are often distributed in the different divisions or parallelisms.

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OF EXPRESSION IN PARTICULAR.

III. In what Manner the word Mashal implies the idea of Sublimity—Sublimity of language and sentiment—On what account the poetic diction of the Hebrews, either considered in itself, or compared with profe composition, merits an appellation expressive of sublimity—The sublimity of the poetic diction arises from the passions—How far the poetic diction differs from prose among the Hebrews—Certain forms of poetic diction and construction exemplified from Job, Chap, iii.

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LECTURE XV.

OF SUBLIMITY OF EXPRESSION.

The character of the Poetic Dialect further illustrated by examples of different kinds from the Song of Moses, Deut. xxxii.—The frequent and sudden transition from one person to another; its cause and essects—The use of the Tenses in a manner quite different from common language: the reasons of this—The Hebrew language peculiar in this respect—The future is often spoken of in the perfect present, and the past in the future Tense: the reason of the sormer easy to be explained; the latter is a matter of considerable difficulty, which neither the Commentators, the Translators, nor even the Grammarians have elucidated—Some examples of this, and the explanation of them—The frequent use of this form of construction may be considered as characteristical of the Poetic Dialect

LECTURE XVI.

OF SUBLIMITY OF SENTIMENT.

or from some vehement passion; in each, it is either natural, or the effect of divine inspiration—Blevation of mind is displayed in the greatness of the subject, the adjuncts, and the imagery—Examples from the descriptions of the Divine Majesty; of the works and attributes of the Deity; also from the display of the Divine Power in the form of Interrogation and Irony—The Hebrew poets attribute the human passions to the Deity without departing from sublimity; and that frequently when the imagery appears less consistent with the Divine Majesty: the reason of this

LVE CHTAUURTED XVII.

Sublimity of sentiment as arising from the vehement affections of the mind—What is commonly called Enthusiasm is the natural effect of passion: the true Enthusiasm arises from the impulse of the Divine Spirit, and is peculiar to the sacred poets—The principal force of poetry is displayed in the expression of passion: in exciting the passions poetry best atchieves its purpose, whether it he utility or pleasure—How the passions are excited to the purpose of utility; how to that of pleasure—The difference and connexion between the pathetic and the sublime—That sublimity, which in the sacred poetry proceeds from the imitation of the passions of admiration, of joy, indignation, grief, and terror; illustrated by examples

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LECTUREXVI

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OF SUBLIMITY OF SENTIMENT.

Sublimity of fentiment arises, either from elevation of mind, or from some vehences passens in each, it is continued, or the office of divine experiently of the subject, it is mind is alphaged in the greatness of the subject, its subject and the invegery—Examples from the description of the Divine Marchy's of the works and attributes of the Deity; also from the display of the Divine Parecy's and form of surveyogenon and sector. The Hebrew pare in tribute the burnan passens to the Deity without account from substants, and that frequently when the imarry are from substants.

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LECTURE 1.

THE INTRODUCTION.

OF THE USES AND DESIGN OF POETRY.

The purpose of poetry is to instruct while it gives pleasure; instruction being the end, and pleasure the means—Illustrated by examples from the different species of poetry—The Didactic—The Epic—Tragedy—Lyric—the lighter kinds of poetry, which are calculated as well for the amusement of our leisure as for the ornament and improvement of literature.—Sacred poetry; whence a transition to the immediate object of these Lectures.

THOUGH our present meeting be, on some accounts, rather earlier than I could have wished; yet I cheerfully embrace

The Prelector of Poetry at Oxford is obliged by the flatute to read his inaugural lecture the first Tuesday in the

brace the opportunity which it affords me of affuring you, Gentlemen, that to this undertaking (whether confidered as a duty imposed, or as a favour conferred upon me) I bring, if no other accomplishment, at least industry and inclination. I could, indeed, more patiently bear to be accused of wanting genius, fluency, or elegance, than of wanting dili-

the Term subsequent to his election; and it appears by the University Register, that Mr. Lowth was elected to the Professorship on the 21st of May, 1741, in the vacation between Easter and Act Term. As this vacation is only thirteen days, commencing the Thursday before Whitfunday, and ending the Wednesday after Trinity Sunday, the longest interval that could possibly happen between his election and his first Lecture is somewhat less than three weeks: It might probably be much thorter. Even in his youth Bishop Lowth was distinguished by the cautious accuracy of his judgment; he therefore very properly introduces a plan, upon which he was to work for ten years (the usual term of the Profesforthip) with much modesty and referve; and when he speaks of meeting his constituents rather early (paulo maturius) he must be understood as regretting the little time, which by the Statute was allowed him to prepare his introductory address. This fact will serve also to explain some passages towards the conclusion of the Lecture.

For the substance of this note I am indebted to a very intelligent friend at Oxford, and am happy in this opportunity of returning my best acknowledgments. T.

gence in the exercise of that office, to which your authority has called me, or gratitude in the acceptance of that favour, which (whatever it be in itself) is undoubtedly great, fince conferred on me by you. For to judge rightly of obligations of this kind, regard must be had not only to the favour itself, but to the persons who confer it, and to the person on whom it is conferred. When, therefore, I reflect, that the station, to which I am invited, has been adorned by men of the first rank in genius and learning; when I regard you, whose favour can add dignity to the most respectable characters; when, in fine, I confider myself, who could never have expected or hoped from my own merits for any public testimony of your approbation; I receive this appointment as an honour, for which the utmost exertions of labour and affiduity will be but a very inadequate return. This part of my duty, however, though feebly and imperfectly, I would wish you to believe I most willingly perform: for to an ingenuous mind nothing can be more agreeable than the expression, or even the fense of gratitude; and the remembrance of the obligation will rather ftimulate B 2

mulate than depress. Other considerations have, I must confess, rendered me not a little folicitous: I am appointed to superintend a particular department of science, which you have constantly distinguished by your presence and attention; and a subject is to be discussed, which not only you have judged worthy of your cultivation, and the public countehance of the University, but which has hitherto received in this place all the embellishments of grace and elegance, of which it is naturally fusceptible. Should it therefore fall into neglect or difrepute hereafter, I fear, that I shall be compelled to acknowledge the fault to have been mine, and not that of the institution itself. sever have expedied or how

Whatever degree of fuccess indeed may attend my endeavours, let it not for a moment be suspected, that the design is not altogether deserving of approbation. For can there be any thing of more real importance to literature itself, can any thing be more consistent with the ends for which this University was founded, than that the art, of whose assistance every other art and profession has so greatly availed itself, should be assigned a place among the rest? That art, so vene-rable

rable for its antiquity, so delightful in itself; that art, which is in a manner congenial to humanity, and which lets off Nature by the most agreeable representation of her beauties: which among the ignorant and the learned, the idle and the studious, has ever obtained favour, admiration and regard. Nothing furely can be more worthy of a liberal and accomplished mind, than to perceive what is perfect, and what is defective in an art, the beauties of which frequently lie beneath the furface; to understand what is graceful, what is becoming, in what its excellencies confift, and in a word to discover and relish those delicate touches of grace and elegance, that lie beyond the reach of vulgar apprehension. From these subtile researches after beauty and tafte; there is also the fairest reason to apprehend that the judgment itself will receive some accessions of strength and acuteness, which it may fuccessfully employ upon other objects, and upon other occasions. Such at least appear to have been the fentiments of that excellent person , to whose munificence

pleafure,

The poetic Lecture was instituted by HENRY BIRK-HEAD, LL.D. formerly Fellow of All Souls. Author's Note.

Poetry has been long indebted for her admission into the circle of those sciences which are cultivated in this University. For poffelling a mind not only instructed in the most useful branches of knowledge, but adorned with the most elegant arts; and having imbibed the first principles of education in a feminary, where the most important and sacred subjects, recommended by all the elegance of polite literature, have been heretofore, and still continue to be, studied with vigour and effect; he faw and experienced, how much an attention to these elegancies would contribute to the investigation or illustration of the severer branches of eradition, and how first the alliance between Philosophy and the Muses.

The defign, therefore, of the author of this Institution, as well as the usual practice on occasions like the present, reminds me, Gentlemen, of the propriety (though a matter already familiar to most of you) of premising a few such observations, as appearable exceptionable concerning the end and utility of the poetic art.

Poetry is commonly understood to have two objects in view, namely, advantage and pleasure, pleasure, or rather an union of both. I wish those who have furnished us with this desinition, had rather proposed utility as its ultimate object, and pleasure as the means by which that end may be effectually accomplished. The Philosopher and the Poet indeed seem principally to differ in the means, by which they pursue the same end. Each sustains the character of a preceptor, which the one is thought best to support, if he teach with accuracy, with subtlety, and with perspicuity; the other, with splendour, harmony and elegance. The one makes his

3 There are however poems which only delight, but which are not therefore to be condemned. Some, which though they contain no moral precepts, no commendation of virtue, no fentiment curious or abstrule, yet dress and adorn common ideas in fuch splendour of diction and haymony of numbers, as to afford exquisite pleasure; they bring, as it were before our eyes, the woods and ftreams, and all the elegant and enchanting objects of nature. The excellence of fuch poems is founded upon the fame principle with that of a beautiful picture, which is more valued for contributing to pleasure only, than many other things are for their actual utility. What follows I greatly approve: only I would not wish it to be denied, that there are fome poems which have no defign but that of giving pleasure, and that this is even a laudable end; nor indeed does our Author altogether suppose this impossible. M.

appeal to reason only, independent of the passions; the other addresses the reason in such a manner, as even to engage the passions on his side. The one proceeds to Virtue and Truth by the nearest and most compendious ways; the other leads to the same point through certain destexions and deviations, by a winding, but pleasanter path. It is the part of the former so to describe and explain these objects, that we must necessarily become acquainted with them; it is the part of the latter so to dress and adorn them, that of our own accord we must love and embrace them.

I therefore lay it down as a fundamental maxim, that Poetry is useful, chiefly because it is agreeable; and should I, as we are apt to do, attribute too much to my favourite occupation, I trust Philosophy will forgive me, when I add, that the writings of the Poet are more useful than those of the Philosopher, inasmuch as they are more agreeable. To illustrate this position by well-known examples: Can it be supposed that the more learned Romans, when they became devoted to the doctrine of Epicurus, did not more highly esteem, and more frequently apply to the admirable poem of Lucretius.

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Lucretius, than to Catius, or Amafanius, or even the commentaries of Epicurus himself? Who can believe that even the most tasteless could perufe the writings on agriculture. either of the learned Varro, or (not to mention the elder Cato) of Columella, an author by no means deficient in elegance, with the fame pleasure and attention as that most delightful and most perfect work, the Georgics of Virgil? A work in which he has equalled the most respectable writers in the folidity of his matter 4, and has greatly excelled the most elegant in the incredible harmony of his

* SENECA feems to detract from the authority of VIR-GIL's Georgics, describing him as an author, " who " fludied truth less than elegance; and wished rather to " delight the reader, than to inftruct the husbandman." COLUMELLA, however, seems to be of a very different opinion, and I cannot help thinking him a much better judge. He continually cites the Georgics, never with any degree of blame, and generally with the greatest applause: " this mode we shall pursue, if we may trust the poet, whose authority on such occasions I esteem little " less than an oracle." Lib. 4. " I shall frequently make " use of the authority of this divine poem." Lib. vii. 3. In the very matter for which SENECA finds fault with VIRGIL, namely, the time of fowing millet, the reader will fee how ignorantly the poet is cenfured by the philosopher, if he confults COLUMELLA, II. o. PLIN. N. H. xviii. 7. PALLAD. III. 3. Author's Note.

numbers. On the contrary, if Manilius, who is numbered (and rightly if we may credit his own testimony) among the writers of the Augustan age, has treated the engaging science of Aftronomy in fuch low and inelegant verse, as even scarcely to excel Julius Firmicus, a profe writer on the same subject in a less polished age, I will allow him the merit of a Philosopher and Astronomer, but never can account him a Poet. For what is a Poet, destitute of harmony, of grace, and of all that conduces to allurement and delight? or how should we derive advantage or improvement from an author, whom no man of tafte can endure to read? The reason, therefore, why Poetry is fo studious to embellish her precepts with a certain inviting fweetness, and as it were

-" tincture them with the honey of the Muses," is plainly, by such seasoning to conciliate favour to her doctrine, as is the practice even of physicians, who temper with pleasant slavours their least agreeable medicines:

[&]quot; Thus the fick infant's tafte difguis'd to meet,

[&]quot; They tinge the veffel's brim with juices fweet;

[&]quot; The bitter draught his willing lip receives;

[&]quot; He drinks deceiv'd, and so deceiv'd he lives;"

as Lucretius expresses himself in illustration of his own design, as well as that of Poetry

in general.

But if it be manifest, even in authors who directly profess improvement and advantage, that those will most efficaciously instruct, who afford most entertainment; the fame will be still more apparent in those, who diffembling the intention of instruction, exhibit only the blandishments of pleasure; and while they treat of the most important things, of all the principles of moral action, all the offices of life, yet laying afide the feverity of the preceptor, adduce at once all the decorations of elegance, and all the attractions of amusement: who display, as in a picture, the actions, the manners, the purfuits and paffions of men; and by the force of imitation and fancy, by the harmony of numbers, by the taste and variety of imagery, captivate the affections of the reader, and imperceptibly, or perhaps reluctantly, impel him to the purfuit of virtue. Such is the real purpose of heroic poetry; such is the noble effect produced by the perufal of Homer. And who so thoughtless, or so callous, as not to feel incredible pleasure in that most

most agreeable occupation; who is not moved, aftonished, enraptured by the inspiration of that most sublime genius? Who so inanimate as not to fee, not to feel inscribed, or as it were imprinted upon his heart, his most excellent maxims concerning human life and manners? From Philosophy a few cold precepts may be deduced; in History some dull and spiritless examples of manners may be found: here we have the energetic voice of Virtue herfelf, here we behold her animated form. Poetry addresses her precepts not to the reason alone, she calls the passions to her aid: The not only exhibits examples, but infixes them in the mind. She foftens the wax with her peculiar ardour, and renders it more plastic to the artist's hand. Thus does Horace most truly and most justly apply this commendation to the poets: initialing lo

Plainer or more completely, because they do not perplex their disciples with the dry detail of parts and definitions, but so perfectly and so accurately delineate by examples of every kind,

[&]quot; What's fair, and falfe, and right, thefe bards " describe.

[&]quot;Better and plainer than the Stoic tribe:"

the forms of the human passions and habits, the principles of social and civilized life, that he, who from the schools of Philosophy should turn to the representations of Homer, would feel himself transported from a narrow and intricate path to an extensive and flourishing field. Better, because the Poet teaches not by maxims and precepts, and in the dull, sententious form; but by the harmony of verse, by the beauty of imagery, by the ingenuity of the sable, by the exactness of imitation, he allures and interests the mind of the reader, he fashions it to habits of virtue, and in a manner informs it with the spirit of integrity itself:

But if, from the Heroic we turn to the Tragic Muse, to which Aristotle's indeed assigns the preserence, because of the true and perfect imitation, we shall yet more clearly evince the superiority of Poetry over Philosophy, on the principle of its being more agreeable. Tragedy is, in truth, no other than Philosophy introduced upon the stage, retaining all its natural properties, remitting nothing of its native gravity, but assisted and embellished by other favouring

sell wood. The Poet Cap, ult. I the the

vulear

circumstances. What point, for instance, of moral discipline have the Tragic writers of Greece left untouched, or unadorned? What duty of life, what principle of political economy, what motive or precept for the government of the passions, what commendation of virtue is there, which they have not treated of with fulnels, variety and learning? The moral of Æschylus (not only a poet, but a Pythagorean) will ever be admired. Nor were Sophocles and Euripides less illustrious for the reputation of wisdom; the latter of whom was the disciple of Socrates and Anaxagoras, and was known among his friends by the title of the Dramatic Philofopher. In these authors furely, the allurements of Poetry afforded fome accession to the empire of Philosophy; nor indeed has any man arrived at the fummit of Poetic fame, who did not previously lay the foundation of his art in true Philosophy.

Should it be objected, that some have been eminent in this walk of Poetry, who never studied in the schools of the Philosophers, nor enjoyed the advantages of an education above the common herd of mankind; I answer, that I am not contending about the vulgar

vulgar opinion, or concerning the meaning. of a word: the man who, by the force of genius and observation, has arrived at a perfeet knowledge of mankind, who has acquainted himself with the natural powers of the human mind, and the causes by which the paffions are excited and repreffed; who not only in words can explain, but can delineate to the fenfes every emotion of the foul; who can excite, can temper and regulate the paffions; fuch a man, though he may not have acquired erudition by the common methods, I esteem a true Philosopher. The passion of jealousy, its causes, circumstances, its progress, and effects, I hold to be more accurately, more copiously, more fatisfactorily described in one of the dramas of Shakespeare, than in all the disputations of the schools of Philosophy.

Now if Tragedy be of so truly a philosophical nature; and if to all the force and gravity of wisdom it add graces and allurements peculiarly its own, the harmony of verse, the contrivance of the fable, the excellence of imitation, the truth of action; shall we not say that Philosophy must yield to Poetry in point of utility; or shall we not

rather

mendation it makes so advantageous a use, in order to attain its particular purpose,

utility or improvement? w. Halmid because

But if the force of imitation and fable be fo great, the force of truth itself must furely appear much greater: we should therefore apply to Hiftory rather than to Poetry for instruction in morals." This however is a mistaken notion. History is confined within too narrow limits; History is subject to laws peculiar to itself, and too severe to admit of fuch an application. It relates things as they really were, it traces events under the guidance of authority; it must exhibit what has happened, not what might or ought to have happened. It must not deviate in quest of reasonable instruction or plausible conjecture, but confine itself to that path, which the stubbornness of fact has prescribed. History treats of things and persons which have been in actual existence; the subjects of Poetry are infinite and universal. The one investigates causes through the uncertain medium of conjecture; the other demonstrates them with clearness and certainty. The one catches

catches the cafual glimples of truth, whenever they break forth to the view; the other contemplates her unclouded appearance. Hiftory purfues her appointed journey by a direct path; Poetry ranges uncontrolled over the wide expanse of nature. The former must make her precepts subservient to the fubject; the latter forms a fubject fubordinate to her precepts and defign. For these reasons Poetry is defined by Aristotle to be fomething of a more ferious and philosophical nature than Hiftory 6; nor is our Bacon (a name not inferior in literature) of a different fentiment. The subject itself, and the authority of fo great a man, require that the paffage should be quoted in his own words.

" Since the fenfible world is in dignity in-

" ferior to the rational foul; Poetry feems

" to endow human nature with that which

" lies beyond the power of History, and to

" gratify the mind with at least the shadow

" of things, where the substance cannot be

" had. For if the matter be properly con-" fidered, an argument may be drawn from

" Poetry, that a fuperior dignity in things,

Kai Didocopullapor nai orradarilapor aroinere propine egir. ARIST.

Poet. C. 9. Author's Note.

" a more perfect order, and a more beautiful " variety delights the foul of man, than is found in nature fince the fall. As, there-" fore, the actions and events, which are the " subject of true History, are not of sufficient " amplitude to content the mind of man; " Poetry is at hand, and invents actions of " a more heroic nature. Because true Hif-" tory reports the success of events not pro-" portionably to defert, or according to the " virtue or vice that has been displayed in " them; Poetry corrects this, and represents " events and fortunes according to justice " and merit: Because true History from the " obvious fimilarity of actions, and the fa-" tiety which this circumstance must occa-" fion, frequently creates a distaste in the " mind; Poetry cheers and refreshes it, ex-" hibiting things uncommon, varied, and " full of vicissitude. As Poetry, therefore, " contributes not only to pleasure, but to " magnanimity and good morals; it is de-" fervedly supposed to participate in some " measure of divine inspiration; since it raises " the mind, and fills it with fublime ideas, by proportioning the appearances of things

Anthor's Note.

Wor. I. .

" to the defires of the mind; and not sub" mitting the mind to things, like Reason
" and History?"

That elevation of sentiment, that inspiration, that usefulness in forming the manners, is however by no means so peculiar to the Epic (to which that great man chiefly refers in this passage) as to exclude the claim of every other species of Poetry; there are others which also deserve to partake in the commendation: and first the Ode,

"With thoughts that breathe, and words that burn;"

which, though in some respects inserior to what are called the higher species of Poetry, yields to none in sorce, ardour, and sometimes even in dignity and solemnity. Every species of Poetry has in fact its peculiar mode of acting on the human seelings; the general effect is perhaps the same. The Epic accomplishes its design with more leisure, with more consideration and care, and therefore probably with greater certainty. It more gradually infinuates itself, it penetrates, it moves, it delights; now rising to a high de-

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De Augm. Scient. L. II. 13.

gree of fublimity, now fubfiding to its accustomed smoothness; and conducting the reader through a varied and delightful scene, it applies a gentle constraint to the mind, making its impression by the forcible nature of this application, but more especially by its continuance. The Ode, on the contrary, strikes with an instantaneous esfect, amazes, and as it were storms the affections. The one may be compared to a flame, which fanned by the winds, gradually spreads itself on all sides, and at last involves every object in the conflagration; the other to a flash of lightning, which instantaneously bursts forth,

- "With instant ruin threats great Nature's frame,
- " And shoots through ev'ry part the vivid same."

The amazing power of Lyric Poetry in directing the passions, in forming the manners, in maintaining civil life, and particularly in exciting and cherishing that generous elevation of sentiment, on which the very existence of public virtue seems to depend, will be sufficiently apparent by only contemplating those monuments of Genius, which Greece has bequeathed to posterity. If we examine the poems of Pindar (which though

by no means accounted the most excellent of their kind, by some strange fatality are almost the only specimens that remain) how exquisite must have been the pleasure, how vivid the fensation to the Greek, whose ordinary amusement it was to sing, or hear them fung! For this kind of entertainment was not confined to persons of taste and learning, but had grown into general use. When he heard his Gods, his heroes, his ancestors received into the number of the Gods, celebrated in a manner so glorious, so divine, would not his bosom glow with the desire of fame, with the most fervid emulation of virtue, with a patriotifm, immoderate perhaps, but honourable and useful in the highest degree? Is it wonderful, that he should be so elevated with this greatness of mind (shall I call it?) or rather infolence and pride, as to esteem every other people mean, barbarous and contemptible, in comparison with himfelf and his own countrymen? It is almost unnecessary to remind this assembly, that, in the facred Games (which afforded fo much support to the warlike virtue of Greece ') no

^{*} Consult the Differtation of the learned GILBERT WEST on the Olympic Games. Sect. xvii.

inconfiderable fhare of dignity and efteem refulted from the verses of the poets; nor did the Olympic crown exhibit a more ample reward to the candidate for victory, than the encomium of Pindar or Stefichorus. I wish, indeed, that time had not invidiously deprived us of the works of the latter, whose majesty and excellence commanded universal applause, whom Dionysius 9 preferred before every other Lyric poet, because he made choice of the sublimest and most splendid subjects, and in the amplification of them preferved most completely the manners and the dignity of his characters. To Alcæus, however, the same author attributes the most excellent manner of treating political subjects 10. As a man, indeed, how great! as a citizen how strenuous! What a spirited defender of the laws and constitution of his country! What a vigorous oppofer of tyrants! who confectated equally his fword and his lyre on the altar of Freedom! whose prophetic Muse ranging through every region, acted as the facred guardian, not for the present moment only, but for future ages; not of his own city alone, but of the whole

DION. HALICAR. T. II. p. 123. Edit. Hudson.

¹⁰ Ibid.

commonwealth of Greece. Poetry such as this, so vehement, so animated, is certainly to be esteemed highly efficacious as well in exciting the human mind to virtue, as in purifying it from every mean and vicious propenfity; but still more especially does it conduce to cherish and support that vigour of foul, that generous temper and fpirit, which is both the offspring and guardian of Liberty. Could an apprehension arise, that another Pifistratus would meditate the enflaving of that city, where at every banquet, nay, in the streets and in the meanest affemblies of the common people, that convivial ode was daily fung, which bears the name of Calliftratus? An author known to us only by this composition, which however sufficiently demonstrates him to have been an admirable poet and an excellent citizen ":

. de de Verdant

" Grim

" ATHEN EUS, Lib. XV. This Skolion (or convivial fong) some have attributed to Alexus: but not conformably with strict chronology; for Alcaeus flourished about eighty years before the death of Hipparchus. But HESYCHIUS has preserved the name of the author from oblivion, directly affigning the poem to CALLIS-TRATUS. This poem was so celebrated at Athens, that it was fung at almost every banquet, as we learn from ARISTOPHANES, Axap. 977.

Verdant myrtle's branchy pride,
Shall my thirsty blade entwine:
Such HARMODIUS deck'd thy side,
Such Aristogiton thine.

Nobleft

- " Grim visag'd War shall never be my guest,
- " Nor at my table fing Harmodius' praise:
- " Such lawless riot mars our temp'rate joys."
- "He shall never fing Harmodius with me:" that is, he shall never be my guest. Upon this passage the Scho-Liast: "In their convivial meetings they sung a certain ballad of Harmodius, which begins عمالة Appendix x. x." Also in the same comedy, 1092, these songs are enumerated among the other apparatus of the entertainment:
 - " The sprightly dance: Harmodius! thy delight."

There is an allufion to the fame Aver. 633.

- " My fword I'll bear hid in a myrtle branch;
- " And like Aristogiton walk in arms."

It is evident from this ballad, that the conspirators, when they affaulted Hipparchus, concealed their daggers in those myrtle garlands, which, if I mistake not, were carried by all who affished at the facred rites of the Panathenaic facrifice: and this is indeed confirmed by the Scholiast upon Aristophanes, in the passage before referred to: "For these men, Harmodius and Aristogiton, hastily "drawing their swords out of the myrtle boughs, fell furiously upon the tyrant." Hence perhaps arose the custom, that whoever sung any convivial song in company, always held a branch of myrtle in his hand. See

PLUTARCH I, Symp. Queft. I. Author's Note.

minU i

Noblest youths! in islands blest, Not like recreant idlers dead; You with fleet PELIDES reft, And with Godlike DIOMED.

Myrtle shall our brows entwine, While the Muse your Fame shall tell; 'Twas at Pallas' facred shrine, At your feet the Tyrant fell.

Then in Athens all was peace, Equal laws and liberty: Nurse of arts and eye of Greece, People valiant, firm and free "!

Our COLLINS in particular has attributed this poem to ALCAUS; in the following beautiful lines:

- "What new Alcæus, fancy bleft,
- " Shall fing the fword, in myrtles dreft,
- " At Wisdom's shrine a while its flame concealing.
 - " (What place so fit to seal a deed renown'd?)
- "Till the her brightest lightnings round revealing,
 - " It leap'd in glory forth, and dealt her prompted " wound." Ode to Liberty.
- 12 The above imitation, all but the third stanza, is taken from a paraphrase of this poem, said to be the production of Sir W. JONES. The following is a more literal translation by Mr. CUMBERLAND:
 - " He is not dead, our best belov'd
 - " Harmodius is not loft,
 - " But with Troy's conquerors remov'd
 - " To some more happy coast.

Bind

If after the memorable Ides of March, any one of the Tyrannicides had delivered to the populace such a poem as this, had introduced it to the Suburra, to the assemblies of the Forum, or had put it into the mouths of the common people, the dominion of the Cæsars and its adherents would have been totally extinguished: and I am sirmly persuaded, that one stanza of this simple ballad of Harmodius would have been more effectual than all the Philippics of Cicero.

There are some other species of Poetry, which with us generally appear in an easy and familiar style, but formerly assumed sometimes a graver and more important character. Such is the Elegy; I do not speak of the light and amorous Elegy of the moderns, but that ancient, serious, sacred, and didactic Elegy,

- " Bind then the myrtle's mystic bough,
 - " And wave your fwords around,
- " For fo they struck the tyrant low,
 - " And so their swords were bound.
- " Perpetual objects of our love " The patriot pair shall be,
- Who in Minerva's facred grove
 - " Struck and fet Athens free."

Observer, Nº 49.

the preceptress of morals, the lawgiver of nations, the oracle of virtue. Not to enter into a detail of authors, of whose works we are not in possession, and of whose merits we confequently can form no adequate judgment, it will be fufficient to instance Solon, the most venerable character of antiquity, the wifest of legislators, and withal a poet of no mean reputation. When any thing difficult or perplexing occurred in the administration of public affairs, we are informed that he had recourse to Poetry 13. Were the laws to be maintained or enforced upon any particular emergency; was the indolence or licentiousness of the citizens to be reproved; were their minds to be stimulated to the love of liberty. he immediately attacked them with some poetical production, bold, animated, and fevere, in the highest tone of censorial gravity, and yet in no respect deficient in elegance :

[&]quot; Before the awful peal the lightning flies,

[&]quot; And gathering clouds impending storms pre-" fage;

[&]quot; By fouls aspiring civil freedom dies;

[&]quot;The people's madness whets the tyrant's rage."

³ See Plutarch & Diog. LAERT. Life of Solon.

It is a well-known fact, that Athens was altogether indebted for the recovery of Salamis to the verses of Solon; even contrary to their own inclination and intention. After they had, from repeated overthrows, fallen into the deepest despair, infomuch that it was made a capital offence, even to propose the renewal of the war, or the reclaiming of the island, such was the influence of that fingle poem, which begins-" Let us march to Sa-" lamis," that as if pronounced by a prophet, instinct with divine enthusiasm, the people, propelled by a kind of celestial inspiration, flew immediately to arms, became clamorous for war, and fought the field of battle with fuch incredible ardour, that by the violence of their onfet, after a great flaughter of the enemy, they atchieved a most decifive victory.

We have also some remains of the celebrated Tyrtæus, who

" manly fouls to martial deeds " By verse excited."

The whole scope and subject of his compositions, is the celebration of valour and patriotism, and the immortal glory of those, who who bravely fell in battle:-compositions, which could impart some degree of courage even to the timid and unmanly; by which, indeed, he elevated the minds of the Lacedemonians, which had been long debilitated and depressed, to the certain hope of victory. The fact is well known, and had it not been corroborated by the testimony of so many authors, it would doubtless have been thought by some incredible; though I confess it appears to me no less supported by the reason of things than by the authority of the historian. It is impossible that men should act otherwise than with the most heroic ardour, the most undaunted resolution, who sung to the martial pipe, when arranged in military order, marching to the onset, or perhaps actually engaged, fuch strains as these:

Our country's voice invites the brave

The glorious toils of war to try;

Curs'd be the coward or the flave,

Who shuns the fight, who sears to die!

Obedient to the high command,

Full fraught with patriotic fire,

Descends a small but trusty band,

And scarce restrains th' impatient ire.

Lo the hostile crouds advance!

Firmly we their might oppose,

Helm to helm, and lance to lance,

In awful pomp we meet our foes.

Unaw'd by fear, untaught to yield,
We boldly tread th' enfanguin'd plain:
And fcorn to quit the martial field,
Though drench'd in blood, though heap'd with flain.

For though stern Death assail the brave,
His virtues endless life shall claim;
His fame shall mock th' invidious grave,
To times unborn a facred name!

Not entirely to omit the lighter kinds of Poetry, many will think that we allow them full enough, when we suppose their utility to consist in the entertainment which they afford. Nor is this, Gentlemen, altogether to be despised, if it be considered that this entertainment, this levity itself, affords relaxation to the mind when wearied with the laborious investigation of truth; that it unbends the understanding, after intense application; restores it when debilitated; and refreshes it, even by an interchange and variety of study. In this we are countenanced by the example and authority of the greatest men

then of Greece, by that of Solon, Plato and Aristotle; among the Romans, by that of Scipio and Lælius, Julius and Augustus Cæfar, Varro and Brutus, who filled up the intervals of their more important engagements, their feverer studies, with the agreeableness and hilarity of this poetical talent. Nature indeed feems in this most wifely to have confulted for us, who, while the impels us to the knowledge of truth, which is frequently remote, and only to be profecuted with indefatigable industry, has provided also these pleasing recreations, as a refuge to the mind, in which it might occasionally shelter itself, and find an agreeable relief from languor and anxiety.

But there is yet a further advantage to be derived from these studies, which ought not to be neglected; for beside possessing in referve a certain solace of your labours, from the same repository you will also be supplied with many of the brightest ornaments of literature. The first object is, indeed, to perceive and comprehend clearly the reasons, principles, and relations of things; the next is to be able to explain your conceptions not only with perspicuity, but with a degree of elegance. For in

this respect we are all of us in some measure fastidious: we are seldom contented with a jejune and naked exposition even of the most ferious subjects, some of the feasinings of art, fome ornaments of style, some splendor of diction, are of necessity to be adopted; even some regard is due to the harmony of numbers, and to the gratification of the ear. In all these respects, though I grant that the language of Poetry differs very widely from that of all other kinds of composition, yet he, who has bestowed some time and attention on the perufal and imitation of the Poets. will, I am persuaded, find his understanding exercifed and improved as it were in this Palestra, the vigour and activity of his imagination increased, and even his manner of expression to have insensibly acquired a tinge from this elegant intercourse. Thus we obferve in persons, who have been taught to dance, a certain indescribable grace and manner; though they do not form their common gesture and gait by any certain rules, yet there refults from that exercise a degree of elegance, which accompanies those who have been proficients in it, even when they have relinquished the practice. Nor is it in the leaft

least improbable, that both Cæsar and Tully 's' (the one the most elegant, the other the most elequent of the Romans) might have derived considerable assistance from the cultivation of this branch of polite literature, since it is well known, that both of them were addicted to the reading of Poetry, and even exercised in the tomposition of it 's. This too is so apparent

" It will not be inconfiftent with these studies to amuse yourself with Poetry:—Tully indeed appears to me to have acquired that luminous and splendid diction which he possessed, by occasionally resorting to such occupations." QUINCT. Lib. X. 5. Author's Note.

- for his excellence as an orator to the cultivation of Poetry. He would have been accounted but a moderate orator, if his orations had only equalled his poetry, had he spoken as he sung:
 - " Fortune foretun'd the dying notes of Rome:
 - " Till I thy Conful fole, confol'd thy doom."

I do not expect from Cicero the polish and perfection of Virgil, but one might at least have hoped to meet in his verse some of that fire and fancy which appears in his oratory. The case however is far otherwise, for he appears not deficient in art, but in nature; in that energy and enthusiasm, which is called the poetic furor.

Upon very mature confideration, indeed, I will venture to profess, that however Poetry may contribute to

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apparent in the writings of Plato, that he is thought not only to have erred in his judgform an accomplished orator, I hardly ever expect to find the same person excellent in both arts. The language of Poetry has fomething in it fo different and contrary to that of Oratory, that we feldom find those who have applied much to the one rife above mediocrity in the other. The shief excellence of an Orator confifts in perspicuity, and in such a degree of perspicuity as is necessary to render the composition intelligible even to the common people: but, though obscurity be not a necessary adjunct of a good poem, it must be considerably superior to the language and comprehension of the vulgar to rank above mediocrity. The Orator must not deviate from the common and beaten track of language; the Poet must aim at a happy boldness of diction, and wander into new paths. The Orator in order to be generally understood, is necessarily more copious and prolix not only than the Poet, but than all other writers; the chief commendation of the Poet is brevity. A poem is always enervated by circumlocutions, unless new lights of fentiment and language are thrown in. For these and other reasons, I am of opinion, that if a wellcultivated genius for Poetry should apply earnestly to Oratory, he might indeed prove fuch an Orator as would please a learned audience, and not be unpleasing to the populace; but such a man will never prove a very popular Orator, on whom the people shall gaze with admiration and rapture, and who shall acquire a perfect ascendancy over all their passions: and he who is by nature an Orator, may possibly be a Poet for the multitude, or by art and study, and the imitation of the best models, may make a decent proficiency, but he never can be a great and divine Poet. M. bust todaylatis against have for

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ment, but to have acted an ungrateful part, when he excluded from his imaginary commonwealth that art, to which he was fo much indebted for the splendour and elegance of his genius, from whose fountains he had derived that soft, copious, and harmonious style, for which he is so justly admired.

But to return to the nobler and more important productions of the Muses. far Poetry must be allowed to stand eminent among the other liberal arts; inafmuch as it refreshes the mind when it is fatigued, fooths it when it is agitated, relieves and invigorates it when it is depressed; as it elevates the thoughts to the admiration of what is beautiful, what is becoming, what is great and noble: nor is it enough to fay, that it delivers the precepts of virtue in the most agreeable manner; it infinuates or inftils into the foul the very principles of morality itself. Moreover, fince . the defire of glory, innate in man, appears to be the most powerful incentive to great and heroic actions, it is the peculiar function of Poetry to improve this bias of our nature, and thus to cherish and enliven the embers of virtue: and fince one of the principal employments of Poetry confifts in

the celebration of great and virtuous actions, in transmitting to posterity the examples of the bravest and most excellent men, and in consecrating their names to immortality; this praise is certainly its due, that while it forms the mind to habits of rectitude by its precepts, directs it by examples, excites and animates it by its peculiar force, it has also the distinguished honour of distributing to virtue the most ample and desirable rewards of its labours.

But after all, we shall think more humbly of Poetry than it deserves, unless we direct our attention to that quarter, where its importance is most eminently conspicuous; unless we contemplate it as employed on sacred subjects, and in subservience to Religion. This indeed appears to have been the original office and destination of Poetry; and this it still so happily performs, that in all other cases it seems out of character, as if intended for this purpose alone. In other instances Poetry appears to want the affiftance of art, but in this to shine forth with all its natural splendour, or rather to be animated by that inspiration, which on other occasions is spoken of without being felt. These observations vations are remarkably exemplified in the Hebrew Poetry, than which the human mind can conceive nothing more elevated, more beautiful, or more elegant; in which the almost ineffable sublimity of the subject is fully equalled by the energy of the language, and the dignity of the style. And it is worthy observation, that as some of these writings exceed in antiquity the fabulous ages of Greece, in fublimity they are superior to the most finished productions of that polished people. Thus if the actual origin of Poetry be inquired after, it must of necessity be referred to Religion; and fince it appears to be an art derived from nature alone, peculiar to no age or nation, and only at an advanced period of fociety conformed to rule and method, it must be wholly attributed to the more violent affections of the heart, the nature of which is to express themselves in an animated and lofty tone, with a vehemence of expression far remote from vulgar use. It is also no less observable, that these affections break and interrupt the enunciation by their impetuofity; they burst forth in sentences pointed, earnest, rapid, and tremulous; and in some degree the style as well as the modulation

dulation is adapted to the emotions and habits of the mind. This is particularly the case in admiration and delight; and what passions are so likely to be excited by religious contemplations as these? What ideas could fo powerfully affect a new-created mind (undepraved by habit or opinion) as the goodness, the wisdom, and the greatness of the Almighty? Is it not probable, that the first effort of rude and unpolifhed verse would difplay itself in the praise of the Creator, and flow almost involuntarily from the enraptured mind? Thus far at least is certain, that Poetry has been nurtured in those sacred places, where the feems to have been first called into existence; and that her original occupation was in the temple and at the altar. However ages and pations may have differed in their religious fentiments and opinions, in this at least we find them all agreed, that the mysteries of their devotion were celebrated in verse 16. Of this origin Poetry even yet exhibits

The most antient poetry, as well as music, according to Plato, was "that which was addressed to the Deity, under the appellation of Hymns." De Lig. Lib. III. SUETONIUS has illustrated this subject in a very elegant manner, though he is a little unfortunate in his etymology.

exhibits no obscure indications, since she ever embraces a divine and facred subject with a kind of silial tenderness and affection. To the sacred haunts of Religion she delights to resort as to her native soil; there she most willingly inhabits, and there she flourishes in all her pristine beauty and vigour. But to have slightly glanced at the subject, appears sufficient for the present; we shall soon

logy, a circumftance not uncommon with the old Grantmarians, "When 'first," says he, " mankind emerged " from a state of barbarism into the habits of civilized " life, and began to be acquainted in some measure with their own nature and that of the Gods, they contented themselves with a moderate style of living, and a lan-" guage just proportioned to their wants; whatever was 46 grand or magnificent in either, they dedicated to their " Deities. As, therefore, they built temples more ele-" gant by far than their own habitations, and made the of thrines and images of their Divinities much larger than " the human form; fo they thought it necessary to cele-" brate them in a style of greater majesty than common; " in language more splendid, harmonious, and agreeable. "This species of composition, because it assumed a cer-" tain distinct form, was called a Poem, from the word " wushes, and those who cultivated it were called Poets." From a fragment of a work not extant, concerning Portry, quoted by Israponus. Orig, Lib, VIII. c. 7.

Author's Note.

perhaps find an opportunity of entering upon a more ample discussion.

I trust, indeed, that you will pardon me, Gentlemen, if I do not as yet venture to explain my future plan of instruction, and the form and method which I think of pursuing. That man must have too little respect for your judgment, and by far too high an opinion of his own, who would prefume to produce before you matter not sufficiently digested, not fufficiently polished and perfected by study and by the maturest consideration. I have therefore determined within myself, that nothing shall hastily or prematurely proceed from me in this affembly, nothing which is not laboured to the extent of my abilities; and that for what is wanting in genius, in erudition, in fluency, and in every respect in which I feel myself deficient, I shall endeavour to compensate, as much as possible, by care and affiduity. If in these points I shall be enabled to perform my duty, I trust, Gentlemen, that other deficiencies you will be kind enough to excuse; and that the person whom you have honoured with your favour and attention; with your candour and indulgence, you will continue to support.

LECTURE II.

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THE DESIGN AND ARRANGEMENT OF THESE

The dignity of the subject, and its suitableness to the design of the institution—That Poetry which proceeds from divine inspiration is not beyond the province of criticism—Criticism will enable us to account for the origin of the art, as well as to form a just estimation of its dignity; that the opinion of the divine origin of Paetry was common in Greece—This work purely critical: and consequently theological diquisitions will be avoided—The general distribution of the subject into three parts, the nature of the verse, the style, and the arrangement,

SOCRATES, as we read in Plato, having been frequently admonished in a
dream to apply to music; and esteeming
himself bound to fulfil a duty, which appeared to have been imposed upon him by
divine authority, began with composing a
hymn to Apollo, and afterwards undertook
to translate some of the fables of Æsop into
verse. This he did, I apprehend, under the
persuasion, that the first-fruits of his poetry
(which he esteemed the principal branch of

the science of music ') ought to be consecrated to the immortal Gods; and that it was not lawful for him, who was but little versed in those studies, to descend to lighter subjects, which perhaps might in the main be more agreeable to his genius, before he had discharged the obligations of religion. It is my intention, Gentlemen, to follow the example of this great philosopher; and fince the University has honoured me with this office of explaining to you the nature and principles of Poetry, I mean to enter upon it from that quarter, whence he thought himself obliged to commence the study and practice of the art. I have determined, therefore, in the first place, to treat of Sacred Poetry, that species, I mean, which was cultivated by the ancient Hebrews, and which is peculiarly appropriated to subjects the most folemn and fublime; that should 'my endeavours prove unequal to fo great a subject, I may, as it were, with favourable auspices, descend to matters of inferior importance.

[&]quot;What then is education?—As far as respects the body it consists in the gymnastic exercises; as far as respects the mind, it consists in harmony." Plato de Rep. Lib. II. Author's Note.

I undertake this office, however, with the most perfect conviction, that not only from a regard to duty it ought to be executed with diligence; but from the respectability of that body, at whose command it is undertaken, it ought to be executed with honour and reputation; nor is it merely to be confidered what the intent of the institution and the improvement of the students may require, but what will be confiftent with the dignity of this University. For fince the University, when it gave its fanction to this species of discipline by a special decree, recommended the study of Poetry, particularly because it might conduce to the improvement of the more important sciences, as well sacred as profane, nothing could certainly appear more useful in itself, or more agreeable to the purpose of this institution, and the design of its learned patrons, than to treat of that species of Poetry, which constitutes so confiderable a part of facred literature, and excels all other Poetry, not less in the fublimity of the style than in the dignity of the subject.

³ See the Statute relating to the Poetic Lecture.

It would not be easy, indeed, to assign a reason, why the writings of Homer, of Pindar, and of Horace, should engross our attention and monopolize our praise, while those of Moses, of David and Isaiah pass totally unregarded. Shall we suppose that the subject is not adapted to a feminary, in which facred literature has ever maintained a precedence? Shall we fay, that it is foreign to this affembly of promifing youth, of whom the greater part have confecrated the best portion of their time and labour to the fame department of learning? Or must we conclude, that the writings of those men, who have accomplished only as much as human genius and ability could accomplish, should be reduced to method and theory; but that those which boast a much higher origin, and are justly attributed to the inspiration of the Holy Spirit, may be confidered as indeed illustrious by their native force and beauty, but not as conformable to the principles of science, nor to be circumscribed by any rules of art? It is indeed most true, that facred Poetry, if we contemplate its origin alone, is far superior to both nature and art; but if we would rightly estimate its excellencies,

cies, that is, if we wish to understand its power in exciting the human affections, we must have recourse to both: for we must consider what those affections are, and by what means they are to be excited. Moreover, as in all other branches of science, so in Poetry, art or theory confifts in a certain knowledge derived from the careful observation of nature, and confirmed by practice and experience; for men of learning having remarked in things what was graceful, what was fit, what was conducive to the attainment of certain ends, they digefted fuch difcoveries as had been casually made, and reduced them to an established order or method: whence it is evident, that art deduces its origin from the works of genius, not that genius has been formed or directed by art; and that it is properly applied in illustrating the works of even those writers, who were either ignorant of its rules, or inattentive to them. Since then it is the purpose of sacred Poetry to form the human mind to the constant habit of true virtue and piety, and to excite the more ardent affections of the foul, in order to direct them to their proper end; whoever has a clear infight into the inftruments,

ments, the machinery as it were, by which this end is effected, will certainly contribute not a little to the improvement of the critical art. Now although it be scarcely possible to penetrate to the fountains of this celestial Nile, yet it may surely be allowed us to purfue the meanders of the stream, to mark the flux and ressure of its waters, and even to conduct a few rivulets into the adjacent plains.

The facred Poetry is undoubtedly entitled to the first rank in this school, fince from it we are to learn both the origin of the art, and how to estimate its excellence. The commencement of other arts. however rude and imperfect, and though employed only on light and trivial matters, is an inquiry generally productive of fatisfaction and delight. Here we may contemplate Poetry in its very beginning; not fo much the offspring of human genius, as an emanation from heaven; not gradually increasing by small acceffions, but from its birth pofferfing a certain maturity both of beauty and ftrength; * not administering to trifling passions, and offering

^{*} Our author either affects the orator too much in this pallage, or too carelessly follows those Jews and Christians, who

offering its delicious incense at the shrine of vanity, but the Priestess of divine truth, the Internunciate between earth and heaven. For this was the first and peculiar office of Poetry, on the one hand to commend to the Almighty the prayers and thanksgivings of his

who attribute all the Hebrew writings to the finger of God himself. He seems to forget, that, before the rites of Moses, the Moabites celebrated the victories of their King in a very elegant poem, which Moles himself has preserved, and that there were other historical poems, even more ancient than the prophetic bleffing of Jacob. To thefe our author feems not sufficiently to have attended in this place, though he has made fome very just remarks on this subject in a succeeding lecture. I am of opinion, indeed, that the Hebrew Poetry originated in the choirs of dancers (not always, however, of a religious kind) when the geftures of the dancer accorded with the music. To this I think the frequent parallelisms of the verses may be referred, of which no man has treated more fatisfactorily than our author, Lect. 19, If indeed Mofes was not the inflitutor of a practice totally new to the Hebrews, I mean the accommodation of Poetry to music and dancing, it follows that Poetry existed long before his time, ruffic and uncultivated at first, no doubt, but afterwards more perfect and refined. Nor is it probable, that the first essays in Poetry were made in the time of Mofes, which may be called the golden age of the Hebrew language, and in which we meet with Poetry too perfect to have been produced in the infancy of the art.

creatures, and to celebrate his praises; and on the other, to display to mankind the mysteries of the divine will, and the predictions of future events: the best and noblest of all employments. It is to this observation, indeed, that I would particularly point your attention; for it is plain from the general tenour of the facred volume, that the indications of future events have been, almost without exception, revealed in numbers and in verse; and that the same spirit was accustomed to impart, by its own energy, at once the presentiment of things, and to cloath it in all the magnificence, in all the elegance of Poetry, that the sublimity of the style might confift with fentiments fo infinitely furpaffing all human conception. When confidered, therefore, in this point of view, what is there of all which the most devoted admirers of Poetry have ever written or fabricated in its commendation, that does not fall greatly short of the truth itself? What of all the infinuations, which its bitterest adversaries have objected against it, which is not refuted by fimply contemplating the nature and defign of the Hebrew Poetry? Let those who affect to despise the Muses cease to creetures attempt, attempt, for the vices of a few, who may abuse the best of things, to bring into difrepute a most laudable talent. Let them cease to speak of that art as light or trifling in itfelf, to accuse it as profane or impious; that art, which has been conceded to man by the favour of his Creator, and for the most facred purposes; that art, consecrated by the authority of God himself, and by his example in his most august ministrations.

Whether the Greeks originally derived their poetry from the fountains of nature, or received it through a different channel from a remoter fource, appears a question of little importance, and not easy to be determined. Thus far, however, is evident, that an opinion was prevalent in Greece concerning the nature and origin of poetry, which appears most groundless and absurd, if we contemplate only the poetry of Greece, though truly and juftly applicable to that of the Hebrews. They confidered Poetry as fomething facred and celestial, not produced by human art or genius, but altogether a divine gift. them, therefore, poets were accounted facred, the ambassadors of heaven, men favoured with an immediate intercourse and familiarity VOL. I. with

with the Gods. The mysteries and ceremonies of their religion, and the worship of their deities, were all performed in verse; and the most ancient of their compositions, their oracles, always confifted of numbers. This circumftance I must add rendered them not only more fublime, but more deferving of credit in the eyes of the common people; for they conceived it equally the effect of divine inspiration to foresee events, and to express them in extemporaneous verfe. Thus they feem to have retained some traces of an opinion impressed upon the minds of men in the very earlieft ages concerning the true and ancient poetry, even after they had loft the reality itself, and when religion and poetry had by the licentiousness of fiction reciprocally corrupted each other. The think had all all

Since, therefore, in the facred writings the only specimens of the primeval and genuine poetry are to be found, and since these are not less venerable for their antiquity than for their divine original, I conceived it my duty in the first place to investigate the nature of these writings, as far as might be consistent with the design of this institution: in other words, it is not my intention to expound to

the fludent of theology the oracles of divine truth: but to recommend to the notice of the youth who is addicted to the politer feiences, and studious of the elegancies of composition, some of the first and choicest specimens of poetic taste. The difficulty of the undertaking ought probably to have difcouraged me from the attempt; yet with you, Gentlemen, I trust my temerity will find this excuse, namely, that I have undertaken a fubject the most noble in itself, and the best adapted to the circumstances of my office. I trust that you will allow me at least the merit of diftinguishing what was most worthy of this place and this affembly; though perhaps I have too rashly engaged, without a due confideration of my own abilities.

In this disquisition it is my intention to pursue that track which the nature of the subject seems to require. Three points are to be considered in every poem: First, the argument or matter, and the manner of treating it; what disposition, what order, and what general form is adapted to each species of composition: Secondly, the elocution and style; in which are comprehended lively and

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elevated

elevated fentiments, splendour and perspicuity of arrangement, beauty and variety of imagery, and strength and elegance of diction? Lastly, the harmony of the verse or numbers is to be confidered, not only as intended to captivate the ear, but as adapted to the fubject, and expressive of it, and as calculated to excite corresponding emotions in the foul. We shall now consider what is to be performed in each of these departments, and how far we may with fafety, and with any prospect of advantage, engage in a critical examination of the Hebrew Poetry.

With respect to the nature of the versification (if I may be allowed to reverse my own arrangement, and to speak of that first, which constituted the last division of my fubject) I fear that little can be produced to your fatisfaction or my own; fince it is manifest not only from the unsuccessful endeavours of the most learned men, but from the nature of the thing itself, that scarcely any real knowledge of the Hebrew versification is now to be attained: and the only merit to which any modern writer can lay claim, is that of distinguishing certain facts (if any there

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there be) from uncertain conjecture, and demonstrating how imperfect our information must of necessity be upon this topic. Were the inquiry, however, concerning the Hebrew metre to be wholly overlooked; yet since some vestiges of verse are discernible, a few observations of a general nature will probably occur, which we shall in the first place slightly advert to, and afterwards, as occasion ferves, particularize and explain.

That part of these Lectures, on the other hand, which treats of the style of the Hebrew Poetry, will afford very ample scope for disquisition; since it possesses not only all the principal excellencies which are common to Poetry, but possesses many also which are proper and peculiar to itself.

In the remaining part, which though first in order and dignity, will be the last to be treated of, we must with diligence, (as confidering the difficulty of the subject) and at the same time with caution engage; lest while we wander too much at large in the ample field of Poetry, we should imprudently break in upon the sacred boundaries of Theology. It will be our business on this occasion to

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distribute the Hebrew poems, according to their different species, into different classes; to consider in each what is most worthy of attention; and perhaps to compare them with those of Greece and Rome, if there be any extant of the same kind,

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LECTURE III.

THE HEBREW POETRY IS METRICAL,

The necessity of inquiring into the nature of the Hebrew verse—The Hebrew poetry proved to be metrical from the alphabetical poems, and from the equality and correspondence of the sentiments; also from the poetical diction—Some of the most obvious properties of the verse—The rhythm and mode of scanning totally lost: proved from facts—The poetical conformation of the sentences—The Greek and Latin poetry materially different from the Hebrew, from the very nature of the languages—Hence a peculiar property in the prose versions of the Hebrew poetry, and the attempts to exhibit this poetry in the verse of other languages.

On the very first attempt to elucidate the nature of the sacred poetry, a question presents itself uncommonly difficult and obscure, concerning the nature of the Hebrew verse. This question I would indeed gladly have avoided, could I have aban-

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doned it confistently with my defign. But fince it appears effential to every species of poetry, that it be confined to numbers, and confift of some kind of verse, (for indeed wanting this, it would not only want its most agreeable attributes, but would fcarcely deferve the name of poetry) in treating of the Poetry of the Hebrews, it appears abfolutely necessary to demonstrate, that those parts at least of the Hebrew writings which we term poetic, are in a metrical form, and to inquire whether any thing be certainly known concerning the nature and principles of this verification or not. This part of my subject therefore I undertake, not as hoping to illustrate it by any new observations, but merely with a view of inquiring whether it will admit of any illustration at all. Even this I shall attempt with brevity and caution, as embarked upon an ocean dishonoured by the shipwreck of many eminent persons, and therefore prefuming only to coast along the shore.

In the first place (notwithstanding that a contrary opinion has been supported by some of the learned) I think it will be sufficiently apparent, if we but advert to them a little more

more attentively, that certain of the Hebrew writings are not only animated with the true poetic spirit, but in some degree confined to numbers. For there appear in almost every part of them such marks and vestiges of verse, as could scarcely be expected to remain in any language, after the sound and pronunciation (as is the case with the Hebrew at present) were, through extreme antiquity, become almost totally obsolete.

There existed a certain kind of poetry among the Hebrews, principally intended, it should seem, for the assistance of the memory: in which, when there was little connexion between the sentiments, a fort of order or method was preserved, by the initial letters of each line or stanza following the order of the alphabet. Of this there are several examples extant among the sacred poems; and in these examples the verses are so exactly marked and defined, that it is impossible to mistake them for prose; and particularly if we attentively consider the verses, and compare them with one another, since they

Author's Note.

PSAL. XXV, XXXIV, XXXVII, exi, exii, exix, exiv. PROV. XXXI. from the 10th verse to the end. The whole of the Lamentations of Jeremiah except the last chapter.

are in general fo regularly accommodated, that word answers to word, and almost syllable to syllable. This being the case; though an appeal can scarcely be made to the ear on this occasion, the eye itself will distinguish the poetic division and arrangement, and also that some labour and accuracy has been employed in adapting the words to the measure.

The Hebrew poetry has likewise another property altogether peculiar to metrical compolition. Writers who are confined within the trammels of verse, are generally indulged with the licence of using words in a sense and manner remote from their common acceptation, and in some degree contrary to the analogy of the language; so that sometimes they shorten them by taking from the number of the fyllables, and fometimes venture to add a fyllable for the fake of adapting them to their immediate purpofe. This practice is not only effectual to the facilitating of the verification, but also to the prevention of fatiety by varying the founds, and by imparting to the style a certain peculiar colouring, which elevates it above the language of the vulgar. Poetry therefore always makes use of some such artifice, as accords

accords best with the genius of each language. This is exemplified particularly in two respects: First, in the use of glosses or foreign language; and fecondly, in that of certain irregular or less received forms of common words . The extreme liberty which the Greeks allowed themselves in these respects is remarkable; and their language, beyond every other, because of the variety and copioufness of the different dialects, which prevailed in the leveral states of Greece, was peculiarly favourable to it. Next to them none perhaps have admitted these liberties more freely than the Hebrews, who not only by the use of glosses, but by that of anomalous language, and chiefly of certain particles? pemun and most and we taken from the num-

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^{*} See ARISTOT. Poet. c. 22.

The poetical particles, which the Grammarians in general call Paragogic, (or redundant) are as follow. 1 added to nouns: Numb. xxiv. 3. Psal. 1. 10. lxxix. 2. cxiv. 8. civ. 11, 20. Isal. lvi. 9. (it occurs here twice). Zeph. ii. 14.

[&]quot; 112 NUMB. xxiv. 3. as also mm, Psau. l. 10, &c. " feems to be a pleonatorus peculiar to the Syriac. For

[&]quot; thus it is common for that people to express themselves

[&]quot; ברה דדויר. The Son of bis David, MATT. i. 1. דמריא.

[&]quot; חםום. The countenance of his Lord, Isat. i. 20. למעינו

[&]quot; PSAL

" PSAL. cxiv. 8. It was formerly read wrob, as appears from the SEPTUAGINT, Assuras idalar." H.

Added to nouns, adverbs, prepositions, is common in the poets: also to the participles, Benoni, sing. masc. & fem. Gen. xlix. 11. Psal. ci. 5. Prov. xxviii. 16. Jer. xxii. 23. xlix. 16. li. 13. Ezek. xxvii. 3. This, however, the Masorites have sometimes rashly expunged.

· Concerning the , when added to verbs in the second perf. fem. fing. pret. I have fometimes my doubts whether it be an error or not. Certainly the Masorites are of opinion that it should always be expunged. See JER. xiii. 21. xxii. 23. xxxi. 21. and EZEK. xvi. where it occurs eleven times. Now it is not in the least probable that in one chapter the same error should so frequently take place. But in these eleven places many MSS, confirm the Ma-" foretic Keri *, for the ' is wanting." K. It may also be a Syriac gloss, which is the opinion of CAPPEL; Crit. Sac. Lib. iii. c. xiii. 8. Though there is a paffage, where it occurs in the fame person masc. אמרתי, " bees cause thou hast said," PSAL. IXXXIX. 3. So indeed almost all the old interpreters, except the Chaldean paraphrast, have taken it; and rightly, indeed, if regard is to be paid to the context or the parallelism of the sentences. But this I rather esteem an error, though the Masorites have not noted it as fuch.

"Verbs in which the ' is added to the second perf. fem. fing. pret. follow the Syriac and Arabic form." H.

^{*} A Masoretic term for a various reading,

their style, as to form to themselves a distinct poetical dialect. Thus far, therefore, I think

we

to for , or , occurs frequently in the Hebrew poetry. See Psal. ii. 3, 4, 5. where it appears five times: fometimes in the fingular for 1; fee Isal. xliv. 15. liii. 8. Job xx. 23. xxii. 2. xxvii. 23. Psal. xi. 7. It is very often merely paragogic, or redundant. no fimply feems to be altogether poetical; it occurs in Nehem. ix. 11. and is taken from the Song of Moses, Exod. xv. 5.—It is, however, not the same with præfixes or suffixes.

" Is Ai. lill 8. 105. The Septuagint in this place is " 200 u. Saralor (he was led unto death): in this it follows the Arabic version, which reads mpb." H.

Of these particles, which I call poetical, there occur very sew examples in the prose parts of Scripture, indeed I do not know that there are any more than the following:

1, Gen. iv 24. but instead of you now, the Samaritan copy has youn now, as it is also expressed in the Hebrew in the following verse. ', Gen. xxxi. 39. twice: but it is also wanting in the Samaritan copy: although it may possibly be meant for a pronominal affix. Also in Ruth iii. 3, 4. three times; iv. 5. and in 2 Kings iv. 23. "But in all these places, many MSS. confirm the Masoretic Keri; for its wanting." K. Lastly, no, Exod. xxiii. 31. but instead of normal, the Septuagint and the Vulgaria and the context favours this reading.

Hitherto perhaps might be referred the n and paragogic, and the relative w, which occur more frequently in the poets than elfewhere.

These are most, if not all of them, examples of anomalies, which serve to distinguish particularly the Poetic Dialect.

Dialect. To demonstrate more fully, how freely they are made use of by the facred Poets, I shall annex a specimen, which Abarbanel exhibits as collected from one thert poem, namely, the Song of Moses. "You may observe," fays he, " in this poem, words fometimes contracted for " the fake of the measure, and sometimes lengthened and extended by additional letters and fyllables, according as the simple terms may be redundant or de-" ficient. The letters which in this canticle are superadded, are as follow: the vau and jod twice in the " word word, for in reality would have been quite " fufficient: the jod is also added in ינאררי: the vau in " in the vau in in the vau also in inob; in " network; in morne: the thau in amoun." (In truth this form of nouns appears to be altogether Poetical; many examples of which may be found in GLASS. Phil. Sac. p. 269. all of them, however, from the Poetic and Prophetic books.) "The yau in myan; in myan, The יתמלא מהם for חמלאמו הו הו חמרת יח deficient are jod in חים או ומרת יח for שהיה להים לא "The vau in nhm for undn; fo also the word as is defor the Prince of; נמוגו כל ישבי כנען for the Prince of "the Prophets cannot be suspected of erring in grammatical or orthographical accuracy; but the necessity " of the verse and a proper regard to harmony so required " it." ABARB. in Mantissa Dissert. ad Libr. Coski. 2 Buxtorfio, edit Bafil, 1660, p. 412. To these examples one might add from the same canticle to twice in בסכ, ב Epithentic in ארממנהו Paragogic in mary.

Concerning

liarities also of their versification it may be proper to remark, which as they are very observable

Concerning the Glosses or foreign words, which occur in the Hebrew Poetry; in the present state of the Hebrew language, it is difficult to pronounce on the ruins, as it were, of neighbouring and contemporary dialects; fince possibly those words which are commonly taken for Chaldaic (for instance) might have been common to both languages; on the contrary, some of those, which more rarely occur, and the etymology of which we are ignorant about, may have been borrowed from the neighbouring dialects. Since, however, there are some words which more frequently occur in the poetical remains, and which are not elsewhere to be found but in the Chaldee; we may reasonably conjecture concerning these, that they have been introduced into the Hebrew, or at least, after becoming obsolete in common language, might be again made use of: fuch are the following, Bar (a fon) Kofhet (truth) Sega (he increased) Shebach (he praised) Zakaph (he lifted up) Gnuck (in the Hebrew Tzick), he pressed, &c. Observe Moses, however, in the exordium of his last benediction, DEUT. xxxiii. has he not also frequently admitted of Chaldailms? What is ame? which again-occurs, ver. 21. What is an? in both form and fense Chaldaic. What m? a word fcarcely received into common use among the Hebrews till after the Babylonish captivity; especially since the Hebrew abounded in fynonymous terms, expressive of the Law of God. (But perhaps this last word in this place is rightly fuspected to be an error. See KENNICOTT, Differt. I. of the Hebrew Text, p. 427. and Houbigant in loc.) Isaiah, however, elegantly adopts the Chaldaic form, speakfervable in those poems, in which the verses are defined by the initial letters, may at least be reasonably conjectured of the rest. The first of these is, that the verses are very unequal in length; the shortest consisting of six or seven syllables; the longest extending to about twice that number: the same poem is, however, generally continued throughout in verses

" nnn, the SAMARITAN has mn, in the Arabic form.

[&]quot;חבב , מדחבת, are Chaldaic as well as Arabic. חבלינו

but this word feems to have followed the etymology of

[&]quot; the Arabic verb 55n, he bound, he led captive; whence

[&]quot; the Septuagint amayayorles imas; and the Chaldaic mina,

[&]quot; be carried away captive." H. Author's Note.

not very unequal to each other. I must also observe, that the close of the verse generally falls where the members of the sentences are divided .

As to the real quantity, the rythm, or modulation, these from the present state of the language feem to be altogether unknown, and even to admit of no investigation by human art or industry. It is indeed evident, that the true Hebrew pronunciation is totally loft. The rules concerning it, which were devised by the modern Jews many ages after the language of their ancestors had fallen into difuse, have been long since suspected by the learned to be destitute of authority and truth: for if in reality the Hebrew language is to be conformed to the politions of these men, we must be under the necessity of confessing, not only, what we at present experience, that the Hebrew poetry possesses no remains of fweetness or harmony, but that it never was possessed of any. The truth is, it was neither possible for them to recal the true

⁴ This mode of verification is not altogether foreign to our own language, as is evident from some of our earliest writers, particularly PIERS PLOWMAN. S. H.

pronunciation of a language long fince obfolete, and to institute afresh the rules of orthoepy; nor can any person in the present age so much as hope to effect any thing to the purpose by the aid of conjecture, in a matter fo remote from our fenses, and so involved in obscurity. In this respect, indeed, the delicacy of all languages is most remarkable. After they cease to be spoken, they are still fignificant of fome found; but that in the mouth of a stranger becomes most dissonant and barbarous: the vital grace is wanting, the native sweetness is gone, the colour of primeval beauty is faded and decayed. The Greek and Latin doubtless have now lost much of their pristine and native sweetness; and as they are spoken, the pronunciation is different in different nations, but every where barbarous, and fuch as Attic or Roman ears would not have been able to endure. In thefe, however, the rythm or quantity remains, each retains its peculiar numbers, and the vertification is diffinet: but the state of the Hebrew is far more unfavourable. which, destitute of vowel founds, has remained altogether filent (if I may use the expression) incapable of utterance upwards of

two thousand years. Thus, not so much as the number of fyllables, of which each word confifted, could with any certainty be defined, much less the length or quantity of the syllables: and fince the regulation of the metre of any language must depend upon two particulars, I mean the number and the length of the fyllables, the knowledge of which is utterly unattainable in the Hebrew, he who attempts to restore the true and genuine Hebrew verlification, erects an edifice without a foundation. To fome of those indeed who have laboured in this matter, thus much of ment is to be allowed, that they rendered the Hebrew poetry, which formerly founded uncommonly hardh and barbarous, in some degree fafter and more polished; they indeed furnished it with a fort of verification, and metrical arrangement, when baffled in their attempts to discover the real. That we are justified in attributing to them any thing more than this, is neither apparent from the nature of the thing, nor from the arguments with which they attempt to defend their conjectures . Their endeavours in truth would

See the brief confutation of Bishop Hare's Hebrew Metres.

rather tend to supersede all inquiry on a subject which the most learned and ingenious have investigated in vain; and induce us to relinquish as lost, what we see cannot be retrieved.

But although nothing certain can be defined concerning the metre of the particular verses, there is yet another artifice of poetry to be remarked of them when in a collective state, when several of them are taken together. In the Hebrew poetry, as I before remarked, there may be observed a certain conformation of the fentences, the nature of which is, that a complete fense is almost equally infused into every component part, and that every member constitutes an entire verse. So that as the poems divide themselves in a manner spontaneously into periods, for the most part equal; so the periods themfelves are divided into verses, most commonly couplets, though frequently of greater length. This is chiefly observable in those passages, which frequently occur in the Hebrew poetry, in which they treat one subject in many different ways, and dwell upon the fame fentiment; when they express the same thing in different words, or different things in a fimilar

fimilar form of words; when equals refer to equals, and opposites to opposites: and fince this artifice of composition seldom fails to produce even in prose an agreeable and measured cadence, we can scarcely doubt that it must have imparted to their poetry, were we masters of the versification, an exquisite degree of beauty and grace. In this circumstance, therefore, which is common to most of the Hebrew poems, we find, if not a rule and principle, at least a characteristic of the sacred poetry: insomuch that in that language the word Mizmor 6 (or Pfalm) accord-

* Zamar, he cut off, he pruned, namely, the fuperfluous and luxuriant branches of trees. Hence Zemorah, a branch, or twig; Marmarah, a pruning-hook. Also he fung, or chanted; he cut his voice by the notes in finging, or divided it. Shur fignifies finging with the voice (vocal music): Nazan, to play upon an instrument. Zamar implies either vocal or instrumental melody. Thus Bineginoth mismor shir (See PSAL. Ixvii. 1.) I think means a metrical fong, accompanied with music. Thus I suppose mismer to denote measure, or numbers, what the Greeks called evous (Rythmon). It may also be more immediately referred to the former and original fense of the root, as fignifying, a poem cut into fhort fentences, and pruned from every luxuriancy of expression, which is a distinguishing characteristic of the Hebrew poetry. Profe composition is called Sheluchah, loose or free, diffused with no respect

position cut or divided, in a peculiar manner, into short and equal sentences.

The nature of the Greek and Latin poetry is in this respect directly opposite; and that in conformity to the genius of the different languages. For the Greek, beyond every other language, (and the Latin next to it) is copious, flowing, and harmonious, poffeffed of a great variety of measures, of which the impression is to definite, the effects to striking, that if one should recite some lame and imperfect portion of a verfe, or even enunciate hastily several verses in a breath, the numbers would nevertheless be clearly discernible: so that in these every variety effential to poetry and verse may be provided for almost at pleasure, without the smallest injury to the different metres. But in the Hebrew language the whole economy is different. Its form is simple above every other;

respect to tule; like a wild tree, luxuriant on every side in its leaves and branches: Metrical language is Zimrah, cut and pruned on every side into sentences, like branches, distributed into a certain form and order; as vines, which the vine-dresser corrects with his pruning-knife, and adjusts into form.

Author's Note.

the radical words are uniform, and refemble each other almost exactly; nor are the inflexions numerous, or materially different: whence we may readily understand, that its metres are neither complex, nor capable of much variety; but rather simple, grave, temperate; less adapted to sluency than dignity and force: so that possibly they found it necessary to distinguish the extent of the verse by the conclusion of the sentence, lest the lines, by running into each other, should become altogether implicated and confused.

Two observations occur in this place worthy of attention, and arise naturally from what has been said. The first is, that a poem translated literally from the Hebrew into the prose of any other language, whilst the same forms of the sentences remain, will still retain, even as far as relates to versification, much of its native dignity, and a faint appearance of versification. This is evident in our common version, of the Scriptures, where frequently

[&]quot;The order chang'd, and verse from verse disjoin'd,

[&]quot;Yet still the poet's scatter'd limbs we find :"

But the case is very different in literal tranflations from the Greek or Latin '. The other remark, which I wished to recommend to your notice, is, that a Hebrew poem, if translated into Greek or Latin verse, and having the conformation of the fentences accommodated to the idiom of a foreign language, will appear confused and mutifated; will fcarcely retain a trace of its genuine elegance, and peculiar beauty. For in exhibiting the works of great poets in another language, much depends upon preferving not only the internal meaning, the force and beauty as far as regards the fenfe,but even the external lineaments, the proper colour and habit, the movement, and, as it

[&]quot;Nevertheless" (that is, though the sacred poetry be not possessed of metrical syllables, and divided into seet, which is the opinion of this learned man) "we cannot doubt that it has another species of metrical arrangement, which depends upon the subject.—Is it not evident, that if you translate some of them into another language, they still retain this metrical form, if not perfect, at least in a great degree? which cannot possessed in those poems, the metre of which consists in the number and quantity of syllables." R. AZARIAS in Mantiss. Dissert. ad Libr. Cosri, p. 420.

were, the gait of the original. Those, therefore, who have endeavoured to express the beauties of the sacred poets in Greek or Latin verse, have unavoidably failed in the attempt to depict them according to their native genius and character; and have exhibited something, whether inferior or not, certainly very unlike them, both in kind and form; whether, on the other hand, they have been able to approach, in some degree, their energy, their majesty and spirit, is not our present object to consider.

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LECTURE IV.

THE ORIGIN, USE, AND CHARACTERISTICS OF THE PARABOLIC, AND ALSO OF THE SENTENTIOUS STYLE.

The poetic style of the Hebrews bears the general title of Parabolic—Its constituent principles are the sententious, the sigurative, and the sublime—The source of the Parabolic style and its original use: among other nations; among the Hebrews—Certain examples of it preserved from the sirst ages in the writings of Moses.—1. The sententious kind; its nature and effects.

The fubject which next presents itself to our investigation, is the Style of the Hebrew poetry. The meaning of this word I do not wish to be restricted to the diction only of the facred poets, but rather to include their sentiment, their mode of thinking; whence, as from its genuine source, the peculiar character of their composition

position may be deduced. It will be proper, however, before we proceed, to remark, that as it is the nature of all poetry, fo it is particularly of the Hebrew, to be totally different from common language; and not only in the choice of words, but in the construct tion, to affect a peculiar and more exquifite mode of expression. The truth of this remark will appear from what usually happens to a learner of Hebrew. He, for instance, who is a proficient in the historical books, when he comes to the poetical parts, will find himself almost a perfect stranger. The phraseology, however, peculiar to the poets. the bold ellipses, the fudden transitions of the tenses, genders, and persons, and other similar circumstances, I shall leave to the Grammarian: or rather I shall leave (fince I do not find, that the Grammarians acknowledge any diffinction between poetical and common language) to be collected from practice and attentive reading. It would be a no less indolent and trifling occupation to post through all those forms of tropes and figures, which the teachers of rhetoric have pompoufly (not to fay uselessly) heaped together; fince there is no necessity of applying

to the facred poetry for examples of thefe, every composition, however trite and barren, abounding in them. Of these, therefore, we shall be sparing, and use them not as freely as we might, but as much only as shall appear absolutely necessary. For at present we are not fo much to inquire what are the general principles of poetical composition, as what are the peculiar marks and characters of the Hebrew poetry. Let us confider; therefore, whether the literature of the Hebrews will not fuggest some general term, which will give us an opportunity of discussing the subject, so as to bring it under one comprehensive view; and which, being divided according to its constituent parts, will prescribe a proper order and limit to our marian : or rather I shall be miran

A poem is called in Hebrew Mizmor, that is, as was before remarked, a short composition cut and divided into distinct parts'. It is thus called in reference to the verse and numbers. Again, a poem is called, in re-

Agreeable to this is the meaning of the Arabic werb Zamar, collected, or tied up, therefore rendered se fmaller, and contained within less space; It also means " to fing, &c." H, verage . Ance there is a

ference to the diction and sentiments, Mashal'; which I take to be the word properly
expressive

Numb. xxi. 27. xxiii. and xxiv. frequently. Mic. ii. 4. Isai. xiv. 4. Psal. xlix. 5. lxxviii. 2. Job xxvii. 1. xxix. 1.

Mashal, he likened, he compared, he spoke in parables; he uttered proverbs, fentences grave and pointed, a composition ornamented with figures and comparisons: also he ruled, he was eminent, he possessed dominion and authority; delegated, perhaps, and vicarious in its original and reftricted sense, whence at last it was taken more laxly, as referring to any kind of dominion: The elder fervant of Abraham. who prefided over his family, was certainly called HA-MASHEL be-bal, after lo, GEN. XXIV. 2. He was in fact col a fleward in the place of his mafter, and representing him by a delegated authority; whence there is evidently a relation between the two interpretations of this root, confifting in this circumstance, that both the parabolical image, and the steward or deputy, are representative. Mashal is therefore a composition elevated and grave, weighty and powerful, highly ornamented with comparisons, figures, and imagery; such is the style of the Pfalms, the Prophets, and the Book of Job: it is a diction. which under one image or exemplar includes many, and may eafily be transferred to every one of the fame kind; which is in general the nature of proverbs: it is in fine, any fentence or axiom excellently or gravely uttered. concife, and confined to a certain form or manner: as is evident from I SAM. xxiv. 14. and from many examples in the Proverbs of Solomon.

expressive of the poetical style. Many tranflators render it by the word Parable, which in fome respects is not improper, though it scarcely comprehends the full compass of the Hebrew expression; for if we investigate its full and proper force, we shall find that it includes three forms or modes of speech, the fententious, the figurative, and the fublime. To these as parts or divisions of the general Subject may be referred whatever occurs concerning the parabolic or poetical ftyle of the Hebrews: but the reason of this arrangement will perhaps be better understood, if

" In Arabic Mathal (for w (fh) and n (th) are inter-4 changeable letters) means to make a likeness, to express or imitate a resemblance, to dictate a parable or proverb, " to give an instance." H.

With Mashal, chidab is frequently joined, and means, a faring pointed, exquisite, abscure; such as requires either to the conception or understanding of it considerable ingenuity. It is derived from Chud, to propole a problem, or enigma, or some exquisite and curious faying; which agrees with Chedad, to fberpen, or to be fberp.

"In the Arabic, it fignifies, to be bent; and Chid, he surned out of his way : whence SCHULTENS (Comment. " in Jos xvi. 20.) deduces the Hebrew word Chidah ! as it were an intricate species of composition, a mid-Author's Nate. " dle." H.

we premise a short inquiry into the origin and early use of this style of composition.

The origin and first use of poetical language are undoubtedly to be traced into the vehement affections of the mind. For what is meant by that fingular frenzy of poets, which the Greeks, ascribing to divine inspiration, distinguished by the appellation of enthufiasm, but a style and expression directly prompted by nature itself, and exhibiting the true and express image of a mind violently agitated? When, as it were, the fecret avenues, the interior recesses of the foul are thrown open; when the inmost conceptions are displayed, rushing together in one turbid stream, without order or connexion. Hence fudden exclamations, frequent interrogations. apostrophes even to inanimate objects: for to those, who are violently agitated themfelves, the univerfal nature of things feems under a necessity of being affected with fimilar emotions. Every impulse of the mind, however, has not only a peculiar style and expression, but a certain tone of voice, and a certain gesture of the body adapted to it: fome, indeed, not fatisfied with that expreffion which language affords, have added to it dancing and fong; and as we know there existed in the first ages a very strict connexion between these arts and that of poetry, we may possibly be indebted to them for the accurately admeasured verses and feet, to the end that the modulation of the language might accord with the music of the voice, and the motion of the body.

Poetry, in this its rude origin and commencement, being derived from nature, was in time improved by art, and applied to the purposes of utility and delight. For as it owed its birth to the affections of the mind. and had availed itself of the affistance of harmony, it was found, on account of the exact and vivid delineation of the objects which it described, to be excellently adapted to the exciting of every internal emotion, and making a more forcible impression upon the mind than abstract reasoning could possibly effect; it was found capable of interesting and affecting the fenses and passions, of captivating the ear, of directing the perception to the minutest circumstances, and of affisting the memory in the retention of them. Whatever therefore deferved to be generally known and accurately remembered, was (by those men.

men, who on this very account were denominated wife') adorned with a jocund and captivating

The Bards, or Poets, are enumerated by the Son of Strach, among the wife and illustrious men of former times:

- " Wife and eloquent in their instructions,
- Such as found out mufical tunes,
 - " And recited written verses."

Ecclus xliv. 4.

Observe also, whether those sour, whose wisdom is so much celebrated, I Kings iv. 31. Beni Machol, be not Sons of the Choir; that is, Musicians or Poets: for they were (not Sons. of Mahol, as our Translators render it, taking an appellative for a proper name, but) Sons of Zerach, as appears from I Chron. ii. 6. "Whence "the eldest of them, Ethan, was also called Ha-Ezrachi, "I Kings iv. 31. where the Targum expressly has it "Bar Zerach, Son of Zerach." H. Among the Greeks also the Poets were anciently called Wise Men, or Sophists:

- " Rofy Venus, Queen of all!
- " So the Wife bright Venus call."

ANACREON.

That is, the Poets .- So also Pindar

- " Sung by the Wife,

the obligation was known word to

" And honour'd by the will of Jove."

IA. V. 36.

Upon which passage the Scholiast: "The Poets are com"monly called Wise Men, and Sophists." "The Poets
"VOL. L. G" preceded

captivating style, illuminated with the varied and splendid colouring of language, and moulded into fentences comprehensive, pointed, and harmonious. It became the peculiar province of poetry to depict the great, the beautiful; the becoming, the virtuous; to embellish and recommend the precepts of religion and virtue, to transmit to posterity excellent and fublime actions and fayings; to celebrate the works of the Deity, his beneficence, his wisdom; to record the memorials of the past, and the predictions of the future. In each of these departments Poetry was of fingular utility, fince before any characters expressive of founds were invented, at least before they were commonly received, and applied to general use, it seems to have afforded the only means of preferving the rude science of the early times; and in this respect, to have rendered the want of letters more tolerable: it feems also to have acted the part of a public herald, by whose voice each memorable transaction of antiquity was

1 3 June 218 33

[&]quot; preceded these (the Philosophers) by some ages; and

[&]quot; before the name of Philosopher was known were called

[&]quot; Wise Men." LACTANTIUS, Lib. V. 5. Author's Note.

proclaimed and transmitted through different ages and nations.

Such appears by the testimony of authors to have been the undoubted origin of Poetry among heathen nations. It is evident that Greece for several successive ages was possessed of no records but the poetic: for the first who published a prose oration was Pherecydes, a man of the isle of Syrus, and contemporary with King Cyrus, who lived some ages posterior to that of Homer and Hesiod: somewhat after that time Cadmus the Milesian began to compose history. The laws themselves were metrical, and adapted to certain musical notes: such were the laws of Charondas, which were sung at the banquets

away!

^{*} STRABO Geog. Lib. I. PLIN. Nat. Hift. Lib. VII. 56. & V. 29. This matter is well explained by Hidorus, however rashly some learned men may have taken it. "It is well known," says he, "that among the Greeks, as well as among the Latins, metrical composition was much more ancient than prose. Every species of know- ledge was at first contained in poetry: it was long before prose composition flourished. The first man among the Greeks, who composed in prose, was Phere- cydes Syrius; among the Romans, Appius Cæcus first published a work in prose against Pyrrhus." Istorn. Hispal. Orig. Lib. I. 27, Author's Note.

of the Athenians': fuch were those which were delivered by the Cretans' to the ingenuous youth to be learned by rote, with accompaniments of musical melody, in order that by the enchantment of harmony, the sentiments might be more forcibly impressed upon their memories. Hence certain poems were denominated vouce (nomoi) which implied convivial or banqueting songs, as is remarked by Aristotle 7; who adds, that the same custom of chanting the laws to music, existed even in his own time among the Agathyrsi 8. If we may cre-

"The laws of Charondas were fung at banquets among the Athenians, as Hermippus relates." ATHEN. Lib. XIV. 3. See BENTLEY's Differtation on Phalaris, p. 373. Author's Note.

⁶ ÆLIAN. Var. Hift. L. II. 39.

[&]quot; Why are laws called canticles? but that before alphabetical writing was invented, the laws used to be fung, that they might be preserved in remembrance? as is the custom still among the Agathyrsi." Prob. S. 19. Q. 28. Author's Note.

Possibly laws, which are in the sententious style, were originally precepts of equity and morals, and in course of time acquired authority in the courts of justice. There is much of this proverbial style in the ancient German laws:

dit Strabo , the Turdetani, a people of Spain, had laws in verse. But the Germans 'e, as Tacitus positively asserts, had no records

laws: and I am affured by good authority, in those of Sweden also. Moses himself is so sententious and compact, and pays so much attention to brevity in many of his laws, that he seems to have adopted into his code some well-known proverbs, containing the general principles of equity; of this I think there is an instance in Exod. xxiii. 5, in which there is a point and antithesis, more resembling the samiliarity of a proverb than the dignity of a statute. To the example of the Lusitanians, we may add one more recent of the Swedes, who in the year 1748 published laws in verse. M.

· Geog. Lib. III.

After the extraordinary revolutions of Germany, and the dispersion of that people into different colonies, it is not furprizing that no monuments of the poetical records of our ancestors should remain. Scandinavia and Iceland have been more fortunate in this respect; there the records of their most ancient transactions are traditionally preserved to this day. These instances of a practice fo agreeable to that of the Hebrews existing among a people fo remote, serve to prove the great similarity in the human mind throughout all the countries of the globe, and shew that the most natural and early mode of preserving facts, has been by verses committed to memory. rather than by written documents. What Pocock relates of the Arabs, applies perhaps more directly to the present. subject. " It seems," he says, " to be entirely owing to er their

records or annals but the traditional poems, in which they celebrated the heroic exploits of their ancestors. In the same manner,

and

their poetry, that so copious a language is preserved in a perfect state. Among other commendations of their poetry, they enumerate this, that both the purity of the Arabic language, and the propriety and elegance of their pronunciation, have owed their preservation entirely to it. Ebn Phares observes, that the Arabic poems ferve in the place of commentaries, or annals, in which are recorded the series of their genealogies, and all the facts of history deserving of remembrance, and from which a knowledge of the language is to be col-

However the antiquity of Offian's poems, as exhibited to the public, may be doubted, it is certain that there exist in the Highlands of Scotland many remains of the ancient historical ballads, which, though in all probability of a much later date than the age of Offian is pretended to be, contain many marks of wild genius, and I am informed from good authority furnished Mr. Macpherson with the bulk of his materials. T.

To these testimonies concerning the early use of poetry, I will add a remarkable passage of Plutarch, which states summarily many facts relating to this circumstance.

The use of reason seems to resemble the exchange of money: that which is good and lawful is generally current and well known, and passes sometimes at a higher and sometimes at a lower value. Thus, there was a time when the stamp and coin of all reasoning or composition

and on the same account, the Persians, the Arabs, and many of the most ancient of the Eastern nations, preserved in verse their history and politics, as well as the principles of religion and morals: Thus all science human and divine was deposited in the trea-

" composition was verse and song. Even history, phi-" lolophy, every action and passion, which required grave " or ferious discussion, was written in poetry and adapted " to music. For what at present few will attend to, was " then by all men thought an object of importance: by " ploughmen and by bird-catchers, according to PINDAR, " For such was the inclination for poetry at that period, " that they adapted their very precepts and instructions to " vocal and inftrumental music, and exhorted, reproved, " and perfuaded by fables or allegories. The praifes also " of their gods, their prayers, and thanksgivings after victory, were all composed in verse; some through the " love of harmony, and some through custom. It is not " therefore that Apollo envies the science of divination " this ornament, nor did he delign to banish from the "Tripos his beloved Muse; he rather wished to intro-" duce her as one who loved harmony and excited to it; " as one who was ready to affift the fancy and concep-"tion, and to help to produce what was noble and fub-" lime, as most becoming and most to be admired." PLUT: Inquiry, why the Pythia now ceases to deliver her Author's Note. oracles in verse.

See this subject treated at large, Essays bistorical and moral, by G. GREGORY, Essay I. On the Progress of Manners, p. 31, 37, 39, 40, 43. T.

fury of the Muses, and thither it was necessary on every occasion to resort. The only mode of instruction, indeed, adapted to human nature in an uncivilized state, when the knowledge of letters was very little, if at all diffused, must be that which is calculated to captivate the ear and the passions, which assists the memory, which is not to be delivered into the hand, but insused into the mind and heart.

That the case was the same among the Hebrews; that poetry was both anciently and generally known and practised by them, appears highly probable, as well from the analogy of things, as from some vestiges of poetic language extant in the writings of Moses. The first instance occurs in one of the most remote periods of the Mosaic history, I mean the address of Lamech to his

See CHARDIN's Travels, Vol. II. c. xiv. POCOCK. Spec. Hift. Arab. p. 158.

We may add, that poetry is much less liable to be corrupted than prose. So faithful a preserver of truth is metre, that what is liable to be changed, augmented, or violated, almost daily in prose, may continue for ages in verse, without variation, without even a change in the obsolete phraseology. M.

LECT. 4.

wives, which is indeed but ill understood in general, because the occasion of it is very obscurely intimated: nevertheless, if we consider the apt construction of the words, the exact distribution of the period into three distichs, and the two parallel, and as it were corresponding, sentiments in each distich; I apprehend it will easily be acknowledged an indubitable specimen of the poetry of the first ages:

- " Hadah and Sillah hear my voice; die to that
- "Ye wives of Lamech hearken to my speech;
- "For I have flain a man, because of my wounding;
- " A young man, because of my hurt.
- " If Cain shall be avenged " feven times,
- " Certainly Lamech seventy and seven 15."

Another

"If the murder of Cain shall be avenged."—That is, "If vengeance sevenfold shall fall upon the head of him that murders Cain, then vengeance seventy times seven shall fall on him that murders Lamech." Agreeably to what is pronounced by God in the 15th verse of the same chapter, "Whosoever slayeth Cain, vengeance shall be taken on him sevenfold." T.

berty of fiction and conjecture concerning this passage, which has answered no other purpose than to render it

Another example, which I shall point out to you, appears no less to bear the genuine rontinueted a nevertheless, it we con-

more perplexed to others also, who were unable to digest their whimfical and abfurd explications. To me there is very little obscurity in the original; for though we are neceffarily ignorant of the name of the person who was murdered, I think it is fufficiently plain that fome perfon was murdered by Lamech. I fay person; for what the Jews have feigned concerning the death of two persons, the one a youth, and the other a man, proceeds entirely from their ignorance of the nature of the Hebrew poetry, and particularly of the parallelism or repetition of certain members of the fentences, which our Author has explained in a very mafterly manner in the 10th Lecture. Nor is there any more reason to distinguish between the youth and the man, than to suppose Hadah and Sillah other than the wives of Lamech, who are mentioned in the next line :

- " Hadah and Sillah hear my voice,
- " Ye wives of Lamech attend, &c."

The truth is, Lamech had committed a murder: he repents of the fact, but hopes, after the example of Cain, to escape with impunity, and with that hope he cheers his wives, who are anxious for his fate. It is not to be supposed that he addressed them in verse; the substance of what he faid has been reduced to numbers for the fake of preserving it easily in the memory. This poem therefore constitutes a part of history known to the Israelites; and Moles intimates to what Lamech it relates, namely, not to the fon of Seth, the father of Noah, but to this Lamech of the feed of Cain: what he adds is to this effect: "This

marks of poetry than the former, and that is the execration of Noah upon Ham; with the

"Lamech, who was of the feed of Cain, is the fame who complained to his wives in those well-known tradistional verses, &c."

That Moses has preserved many relics of this kind, is evident from the fragments of verse which are scattered throughout his writings, and which are very distinguishable from his usual language. Such is that, which he relates GEN. iii. 24. of the Cherubs placed at the east of the garden of . Eden: under which appellation I understand to be meant. not angels, but the Equi tonantes of the Greek and Latin poets: the reasons for which opinion I have more fully explained in the Commentaries of the Royal Society at Gottingen, T. I. p. 175. The passage is without doubt poetical: " He placed before the garden Cherubim " (thundering borfes) and a flaming sword, to keep the " way of the tree of life:" in plain terms, the dread of the frequent tempests and daily thunders deterred men from that track, in which paradife was fituated, left they should eat of the tree of life. M.

The former part of the 23d verse is thus translated by HOUBIGANT:

" I, being wounded, have flain a man,

" Being affaulted, a young man."

This translation is ingenious, and I think right. But even it seems to want some further explanation as well as confirmation; which, since he has omitted; I will attempt. The speech of Lamech is an apology for an homicide committed in his own defence, upon some man who

the magnificent predictions of prosperity to his two brothers, to Shem in particular, and the

who violently affaulted him, and it appears ftruck and wounded him. An homicide of this nature he opposes to the voluntary and inexcusable fratricide of Cain. The phrases which produce the obscurity-Le-petzangi, and Le-chaburathi, " because of my wound," that is, a wound which was given me, and " because of my blows for " ftripes)," that is, ftripes inflicted upon me, may I think be explained as follows. The affixes to nouns (as KIM-CHIUS observes on Isai. xxi. 2.) are taken actively as well as passively; thus Chamasi, " my violence, or in-" jury," means a violence committed against me; GEN. xvi. 31. JER. li. 35. Chamas Beni Jehoudah, " the vio-" lence of the fons of Judah;" JOEL iv. 19. Chamas Eretz, " the violence of the land," means that which they have suffered : " My servant shall justify many Be-deangthi, in his knowledge," that is, in their knowledge of him; Is AI. liii. II. Reangecha, " thy thoughts," mean thoughts concerning thee. PSAL. CXXXIX. 17. The preposition 5 (16) frequently means because: " The ships that went to Ophir, " Le-zabab, because (or for the sake) of gold:" I KINGS xxii. 48. Le-abiv ve-le-emou, &c. " because of his father, " or because of his mother, or because of his brother, or " because of his fifter, he shall not pollute himself." NUMB. vi. 7. See more in Noldius ad 5 No 28. Author's Note.

There is nothing in the context to induce a suspicion that Lamech had committed a murder. By taking to himself two wives he first violated the divine institution of marriage. Such an offence was likely to draw upon him the resentment of his kindred, expose him to a particular quarrel

the ardent breathings of his foul for their future happiness: these are expressed in three equal divisions of verses, concluding with an

quarrel (perhaps with his brother) and fill his wives with fear, left he should be provoked to follow the example of Cain. To remove therefore their apprehensions, he thus expostulates with them, contrasting the offences of polygamy and murder:

Hadah and Sillah hear my voice:
Ye wives of Lamech attend to my speech:
Have I slain a man in my contest?
Yea, one born among my kindred?
If Cain shall be avenged seven times,
Affuredly shall Lamech seventy times seven.

ים in various instances is used interrogatively; I SAM. xxiv. 20. 2 Kings xviii. 34. Is Ai. xxix. 16. Prov. xxx. 4, &c. ישים, in my division or strife, from my, scidit, but if the derivative be referred to the secondary sense: vulneravit—it may in that case be rendered, from my wound, or the wound that I have institled. יום fignifies a son, or person born, and i very frequently occurs in the sense of yea. חברות is, in various passages, equivalent to union, alliance, assimity. (In MAL. ii. 14. the same term is applied to the marriage union.)—One born among my kindred may be considered as synonymous with my brother. S. H.

I'did not however think myself at liberty to depart in the text from that of our Author, though I think this explication exceedingly ingenious. The reader may for further information on this subject consult Dawson's Translation of Genesis, c. iv. T.

indignant

indignant repetition of one of the preceding lines:

- " Curfed be Canaan!
- " A fervant of fervants to his brothers let him
 be!
- " Bleffed be Jehovah the God of Shem!
- " And let Canaan be their fervant!
- " May God extend Japheth,
- " And may he dwell in the tents of Shem !
- " And let Canaan be their fervant 16,"

The inspired benedictions of the patriarchs Isaac and Jacob are altogether of the same kind '7: and the great importance of these prophecies, not only to the destiny of the people of Israel, but to that of the whole human race, renders it highly probable that they were extant in this form before the time of Moses; and that they were afterwards committed to writing by the inspired historian, exactly as he had received them from his ancestors, without presuming to bestow on these sacred oracles any adventitious ornaments or poetical colouring.

The matter will appear yet clearer, if we advert to some other verses, a little different

³⁷ GEN. XXVII. 27-29, 39, 40.

in kind, to which the same historian appeals (as well known and popular) in testimony of the truth of his narration. Thus, when he relates the first incursion of the Israelites into the country of the Amorites, in order to mark more precisely the boundaries of that state, and to explain more satisfactorily the nature of the victories not long before atchieved over the Moabites, he cites two fragments of poems; the one from the book of the Wars of Jehovah 's, the other from the Sayings (Mashalim) of those who spoke in parables '9; that is, as appears from the nature

18 NUMB. XXI. 14, 15.

Tbid. 27—30. Compare Jer. xlviii: 45, 46.

Any publica: (ainignatifiai) Sept. "Who these Enignatifis
" are (says Augustin) is not very plain, since there is no
" such appellation in our language (Latin); nor indeed
" is the word elsewhere found in the Holy Scriptures
(that is, in the Septuagint); but since they seem to
have been employed in singing a poem, in which was
celebrated a war, that had been carried on between the
Amorites and the Moabites, in which Seor King of
the Amorites was victorious, it is not improbable that
these Enigmatists may have been those whom we now
call Poets; inasimuch as it is customary with poets to
mingle enigmas and sables in their verses, by which
they obscurely indicate realities: for an enigma is no
"other

of things, from some panegyrical or triumphal poem of the Amorites. To which we may add, what immediately follow, the prophecies of Balaam the Mesopotamian, pronounced also in the parabolic style, as appears from the extreme neatness of the composition, the metrical and parallel sentences, the sublimity of the language and sentiment, and the uncommon elegance of

" other than a figurative mode of expression, upon the explanation of which depends our understanding the

" author." Quæft. xlv. in Num. Author's Note.

This matter will appear clearer and more easy of conception, if the distinction be rightly observed between the two different fignifications of the word Mashal: the one more comprehensive, and including all kind of poetry, on account of the figurative language; the other peculiar to a certain kind of poetry, which is opposed to the canticle or fong. Our Author, in the following page, feems to apprehend rightly of the word in this double fense; but I thus far differ from him, that I think it is not expressive of two particular species of poetry, but in the one sense it means the whole genus, and in the other the particular species, which I just now pointed out. The LXX. have rendered this word very ill anywalisas; Mashal, or similitude, may indeed fometimes denote an enigma; and if Augustin has mistaken the meaning of the Septuagint, it is excusable, fince, whatever might be his ability in other respects, a profound knowledge of Hebrew was certainly not among his excellencies. M.

the verse. Hence it is easy to collect, that this kind of poetry, which appears perfectly analogous to all the rest of the Hebrew poetry that still remains, was neither originally the production of Moles, nor peculiar to the Jewish nation, but that it may be accounted among the first-fruits of human ingenuity, and was cultivated by the Hebrews and other Eastern nations from the first ages, as the recorder of events, the preceptor of morals. the historian of the past, and prophet of the future **.

Concerning the utility of poetry, therefore, the Hebrews have maintained the fame opinion throughout all ages. This being always accounted the highest commendation of science and erudition; "To understand " a proverb and the interpretation; the " words of the wife and their dark fay-" ings ";" under which titles two species of poetry feem to be particularly indicated, dif-

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to To the above examples from the books of Mofes add the following: GEN. xxi. 6, 7. xxiv. 60. xxv. 23. xxviii. 16, 17. Observe also whether the answer of God. NUMB, xii, 6-8, be not of the fame kind. Author's Note.

See Prov. i. 6. Wisd. viii. 8. Ecclus i. 25. vi. 35. xviii. 29. xxxix. 1, 2, 31

ferent indeed in many respects, yet agreeing in fome. The one I call didactic, which expresses some moral precept in elegant and pointed verses, often illustrated by a comparison either direct or implied; fimilar to the γνωμαι (Gnomai) and adages of the wife men: the other was truly poetical, adorned with all the more splendid colouring of language, magnificently fublime in the fentiments, animated by the most pathetic expression, and diversified and embellished by figurative diction and poetical imagery; fuch are almost all the remaining productions of the Pro-Brevity or conciseness was a chaphets. racteristic of each of these forms of compofition, and a degree of obscurity was not unfrequently attendant upon this studied brevity. Each confifted of metrical fentences; on which account chiefly the poetic and proverbial language feem to have obtained the same appellation: and in these two kinds of composition all knowledge human and divine was thought to be comprized.

The fententious style, therefore, I define to be the primary characteristic of the Hebrew poetry, as being the most conspicuous and comprehensive of all. For although that

that style seems naturally adapted only to the didactic, yet it is found to pervade the whole of the poetry of the Hebrews. There are indeed many passages in the facred writings highly figurative, and infinitely fublime: but all of them manifestly assume a sententious form. There are some too, and those not inelegant, which possess little more of the characteristics of poetry than the verlification, and that terfeness or adaptation of the fentences, which constitutes so important a part even of the harmony of verse. This is manifest in most of the didactic psalms. as well as in fome others, the matter, order, diction, and thoughts of which are clearly historical; but the conformation of the fentences wholly poetical. There is indeed fo strict an analogy between the structure of the fentences and the verfification, that when the former chances to be confused or obscured. it is fearcely possible to form a conjecture concerning the division of the lines or verses, which is almost the only part of the Hebrew versification that remains. It was therefore necessary, before I could explain the mechanism of the Hebrew verse, to remark many H 2 particulars,

The reason of this (not to detain you with what is obvious in almost every page of the facred poetry) is as follows. The Hebrew poets frequently express a sentiment with the utmost brevity and fimplicity, illustrated by no circumstances, adorned with no epithets (which in truth they feldom use); they afterwards call in the aid of ornament; they repeat, they vary, they amplify the fame fentiment; and adding one or more fentences which run parallel to each other, they express the same or a similar, and often a contrary fentiment in nearly the same form of words. Of these three modes of ornament at least they make the most frequent use, namely, the amplification of the same ideas, the accumulation of others, and the opposition or antithesis of such as are contrary to each other; they dispose the corresponding fentences in regular diffichs adapted to each other, and of an equal length, in which, for the most part, things answer to things, and words to words, as the Son of Sirach fays of the works of God, two and two, one against

the other **. These forms again are diverfissed by notes of admiration, comparison, negation, and more particularly interrogation, whence a singular degree of force and elevation is frequently added to the composition.

Each language possesses a peculiar genius and character, on which depend the principles of the verification, and in a great meafure the style or colour of the poetic diction. In Hebrew the frequent or rather perpetual fplendour of the fentences, and the accurate recurrence of the clauses, seem absolutely necessary to distinguish the verse: so that what in any other language would appear a fuperfluous and tirefome repetition, in thiscannot be omitted without injury to the poetry. This excellence therefore the fententious style possessies in the Hebrew poetry, that it necessarily prevents a profaic mode of expression, and always reduces a composition to a kind of metrical form. For, as Cicero remarks, " in certain forms of expression " there exists such a degree of conciseness, " that a fort of metrical arrangement fol-

22 Ecclus xxxiii. 15.

" lows of courfe. For when words or fen-" tences directly correspond, or when con-" traries are opposed exactly to each other, " or even when words of a fimilar found " run parallel, the composition will in ge-" neral have a metrical cadence "." It posfesses, however, great force in other respects, and produces feveral great and remarkable beauties of composition. For, as the facred poems derive from this fource a great part of their elegance, harmony, and splendour, so they are not unfrequently indebted to it for their fublimity and strength. Frequent and laconic fentences render the composition remarkably concife, harmonious, and animated; the brevity itself imparts to it additional strength, and being contracted within a narrower space, it has a more energetic and pointed effect.

Examples sufficient to evince the truth of these remarks will occur hereafter in the passages which will be quoted in illustration of other parts of our subject: and, in all probability, on a future occasion the nature of my undertaking will require a more ample discussion of this subject.

²³ Orator. ²⁴ See Lect. XIX.

LECTURE V.

The first words of fer

OF THE FIGURATIVE STYLE, AND ITS

2. The Figurative Style; to be treated rather according to the genius of the Hebrew poetry than according to the forms and arrangements of Rhetoricians — The definition and conflituent parts of the Figurative Style, METAPHOR, ALLEGORY, COMPARISON, PERSONIFICATION — The reason of this mode of treating the subject: difficulties in reading the Hebrew poetry, which result from the Figurative Style; how to be avoided. 1. Of the METAPHOR, including a general disquisition concerning poetic imagery: the nature of which is explained; and four principal sources pointed out: Nature, Common Life, Religion, History.

In my last Lecture I offered it as my opinion, that the Hebrew word expressive of the poetic style had not one simple and distinct meaning, but might commodiously enough be supposed to admit of three constituent parts or divisions: in other words, that it might imply the sententious, the significance, and the sublime. On the sententious style, its nature, origin, and effect in the Hebrew poetry, I offered such brief remarks as occurred to me at the time: and now that

H 4

I am about to treat of the figurative style, I observe before me an infinity of matter and an ample field; in which left we fhould too freely expatiate, or irregularly wander, the scope and order of our journey, the outlets of the road, the circuitous paths, and the most direct avenues, are in the first place to be carefully investigated. In order to the full comprehension also of those matters which will be treated of in this part, for they are in some degree remote from common use, it may not be improper previously to explain as clearly as possible, and therefore with some degree of copiousness, my immediate defign; on what principles, in what order and method, and to what end I mean to treat of the figures which are chiefly employed in the Hebrew poetry.

The word Mashal, in its most common acceptation, denotes resemblance, and is therefore directly expressive of the figurative style, as far as the nature of figures consists in the substitution of words, or rather of ideas, for those which they resemble; which is the case even with most of the figures that have been remarked by the Rhetoricians. This definition therefore of the figurative style, drawn

drawn both from the writings of the Hebrews, and the sense of the word itself, I mean to follow in explaining the nature of their poetry: and this I do the more willingly, because it will enable me to confine our investigation within narrower limits. I shall also venture to omit the almost innumerable forms of the Greek Rhetoricians. who possessed the faculty of inventing names in the highest perfection; I shall neglect even their primary distinction between tropes and figures ', and their subdivisions of the figures themselves, denominating some figures of expression, and some figures of sentiment. In difregarding these distinctions, I might in my own justification alledge the authority of C. Artorius Proculus, who gave the name of figure to a trope, as Quintilian informs us; and indeed the example of Quintilian himfelf'. I omit them, however, upon a dif-

inconstitution of the state of the second of

This distinction is very judiciously laid aside, since each of these words is but a partial mode of expressing the same thing. A trope signifies no more than the turning a word from its appropriate meaning; and a sigure, an appearance incidentally assumed, without the least implication of its being borrowed. S. H.

^{*} See QUINT. Lib. IX. 1.

ferent ground; for I do not pretend to fav that in their proper place they are destitute either of reality or use: but our present concern is not to explain the fentiments of the Greek but of the Hebrew writers. By figurative language, I would be understood to mean that, in which one or more images or words are fubflituted in the room of others, or even introduced by way of illustration upon the principle of resemblance. That resemblance, if it be only intimated, and confined to a few words, is called a Metaphor; if the figure be continued, it is called an Allegory; if it be directly expressed by comparing the ideas together, and by the infertion of any words expressive of likeness, it is called Simile or Comparison's. On the same principle of refemblance

of all rhetorical figures. When at a loss to explain our meaning, we naturally apply to the affociating principle to furnish an illustration: and this seems almost an involuntary act of the mind. A Metaphor is a comparison, without the words indicating resemblance. When a savage experienced a sensation, for which he had as yet no name, he applied that of the idea which most resembled it, in order to explain himself. Thus the words expressing the faculties of the mind are taken from sensible images, as fancy from phantasma; idea in the original language.

femblance the Prosopopæia, or Personification, is also founded, when a character and person School of out and the interest on a sold with

language means an image or picture; and a way has always been used to express the mode of attaining our end or defire.

There is, however, another reason for the use of metaphorical language: when the mind is agitated, the affociations are more strongly felt, and the connected ideas will more readily present themselves than at another time. On this account a man in a passion will frequently reject the words which simply express his thoughts, and for the fake of giving them more force, will make use of images stronger, more lively, and more congenial to the tone of his mind.

The principal advantage which the Metaphor possesses over the Simile or Comparison, seems to consist in the former transporting the mind, and carrying it nearer to the reality than the latter; as when we fay-" Achilles " rushed like a lion," we have only the idea of a man going on furiously to battle; but when we say instead of Achilles-" The lion rushed on," the idea is more animated. There is also more of brevity in a style that abounds in Metaphors, than in a style which confists more of Comparisons, and therefore it proves a better vehicle for the fublime.

The rule which good writers feem to have adopted respecting the use of Similes or Metaphors is this. Where the refemblance is very ftrong and obvious, it may be expressed by a simple Metaphor, and it will in general be expressed more forcibly; but where the resemblance is not fo obvious, it requires to be more expanded, and then

is affigned even to things inanimate or fictitious (which is a bolder species of metaphor) or when a probable but fictitious speech is attributed to a real personage.

I mean, therefore, to treat of these figures in the order just now proposed; not as supposing them the only figures made use of by the Hebrew poets '; but in the first place, because

a Comparison or Simile will neither appear formal nor pompous.

There is another observation concerning the use of these figures, which is more common, though I do not think the reason of it is generally understood. Comparisons are unnatural in extremes of passion, though Metaphors are not. The truth is, the mind when strongly agitated readily catches at slight associations, and Metaphors therefore are instantaneously formed; but it is impossible that the mind should dwell upon them with the formality and exactness of a person making a Comparison. T.

* To the figures specified by our Author, Rhetoricians have added innumerable others of less importance. The principal of these, and the most connected with poetry, are Metonomy, Periphrasis, Apostrophe, and Hyperbole.

In order to explain the nature and origin of these and the other tropes or figures, I must remind the reader that the associating principle is the true source of all figurative language. I must also remind him, that all ideas are associated or introduced into the mind by one of these three because they chiefly come within the definition of the parabolic style; because too they

three relations: Contiguity in time and place, cause and effect, or resemblance. On the latter of these relations depend Comparisons, Metaphors, Allegories, &c. and on the other relations depend the Metonymy, the Periphrasis, the Prosopopæia, and probably the Apostrophe.

The word Metonymy evidently means a change of name, an adoption of some other mark to signify an idea, than that which was originally affigned it. This figure therefore is most frequently derived from the relation of cause and effect, and fometimes from that of contiguity: thus we substitute the cause for the effect, when we say-" We " have read Pope," for " the works of Pope;" and the effect for the cause, when we say-" The day arose," for " the fun arose:" for further illustration I refer to Dr. PRIESTLEY's Institutes of Oratory and Criticism, p. 238. The Periphrasis is little else than a species of Metonymy, as " the lover of Daphne," for Apollo. For the connexion between the Metonymy and the Prosopopeeia, see a note on the 13th Lecture. The Apostrophe is a more animated Prosopopæia, when the thing personified is spoken to in the fecond person, or a distant person or thing is addressed as present. A most beautiful and pathetic inflance is that of Eve, Paradife Loft, B. II. v. 269.

The Hyperbole is nothing more than an excess of figurative language, the effect of passion. All the passions are inclined to magnify the objects. Injuries seem greater than they really are to those who have received them; and dangers to those who are in sear. The lover naturally makes a Divinity of his mistress: valour and con-

most frequently occur in the sacred poetry, and constitute some of its greatest beauties; insomuch that their true force and energy is in no other compositions so apparent. I must

tempt are equally inclined to degrade and diminish. This figure, therefore, in particular, requires passion to give it force or propriety; and if this be not the case, it renders a style very bombastic and frigid. Lucan is too fond of this figure. See the first six lines of Rowe's Lucan, where "The Sun—

- " ____ ficken'd to behold Emathia's plain,
- " And would have fought the backward East again."

And in B. VI. v. 329.

- " The missive arms fix'd all around he wears,
- " And even his sasety in his wounds he bears,
- " Fenced with a fatal wood, a deadly grove of spears."

Nothing indeed can be more bombastic, than the whole description of this warrior's death. The Poet calls upon the Pompeians to lay siege to him as they would to a town; to bring battering engines, slames, racks, &c. to subdue him. He is first compared to an elephant, and again to a hunted boar—at length—

" Fainting for want of foes the victor fell."

Some of the extravagance of the above may, however, be the fault of the Translator, but how far I could not determine, as I have not the original by me; nor is it of any consequence to the English reader. T.

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add, that it will not be sufficient to illustrate them barely by producing a few examples, as if matters uncommon and abstruse were the object of our inquiry, and not such as spontaneously occur on almost every occasion. It will be necessary to proceed still further if possible; it will be necessary to inquire whether there was any mode of using them peculiar to the Hebrews; the particular and interior elegancies of them are to be investigated: and to this object of our pursuit we shall not, I apprehend, find any easier access, than by that track, which the nature of the subject itself obviously indicates to us.

It is the peculiar design of the figurative style, taken in the sense in which I have explained it, to exhibit objects in a clearer or more striking, in a sublimer or more forcible manner. Since, therefore, whatever is employed with a view to the illustration and elevation of another subject, ought itself to be as familiar and obvious, at the same time as grand and magnificent as possible, it becomes necessary to adduce images from those objects, with which both the writers and the persons they address are well acquainted, and which have been constantly esteemed of the highest

highest dignity and importance on the other hand, if the reader be accustomed to habits of life totally different from those of the author, and be conversant only with different objects; in that case many descriptions and fentiments, which were clearly illustrated and magnificently expressed by the one, will appear to the other mean and obscure, harsh and unnatural: and this will be the cafe more or less, in proportion as they differ or are more remote from each other in time. fituation, customs facred or profane, in fine, in all the forms of public and private life. On this account difficulties must occur in the perufal of almost every work of literature, and particularly in poetry, where every thing is depicted and illustrated with the greatest variety and abundance of imagery; they must be still more numerous in such of the poets as are foreign and ancient; in the Orientals above all foreigners, they being the farthest removed from our customs and manners; and of all the Orientals more especially in the Hebrews, theirs being confessedly the most ancient compositions extant. To all who apply themselves to the study of their poetry, for the reasons which I have enumerated,

merated, difficulties and inconveniencies must necessarily occur. Not only the antiquity of these writings forms a principal obstruction in many respects; but the manner of living, of speaking, of thinking, which prevailed in those times, will be found altogether different from our customs and habits. There is therefore great danger, lest viewing them from an improper situation, and rashly estimating all things by our own standard, we form an erroneous judgment.

Of this kind of mistake we are to be always aware, and these inconveniencies are to be counteracted by all possible diligence: nor is it enough to be acquainted with the language of this people, their manners, discipline, rites and ceremonies; we must even investigate their inmost sentiments, the manner and connexion of their thoughts; in one word, we must see all things with their eyes, estimate all things by their opinions: we must endeavour as much as possible to read Hebrew as the Hebrews would have read it. We must act as the Astronomers with regard to that branch of their science which is called comparative, who, in order to form a more perfect idea of the general system, and its different VOL. I.

different parts, conceive themselves as passing through, and furveying the whole universe, migrating from one planet to another, and becoming for a short time inhabitants of each. Thus they clearly contemplate, and accurately estimate what each possesses peculiar to itself with respect to situation, celerity, satellites, and its relation to the rest; thus they distinguish what and how different an appearance of the universe is exhibited according to the different fituations from which it is contemplated. In like manner, he who would perceive and feel the peculiar and interior elegancies of the Hebrew poetry, must imagine himself exactly situated as the perfons for whom it was written, or even as the writers themselves; he must not attend to the ideas which on a curfory reading certain words would obtrude upon his mind; he is to feel them as a Hebrew, hearing or delivering the same words, at the same time, and in the same country. As far as he is able to pursue this plan, so far he will comprehend their force and excellence. This indeed in many cases it will not be easy to do; in some it will be impossible; in all, however, it ought to be regarded, and in those passages particularly

particularly in which the figurative flylet is found to prevail and ground but diguends

In the Metaphor for instance (and what I remark concerning it may be applied to all the rest of the figures, since they are all naturally allied to each other) two circumfrances are to be especially regarded, on which its whole force and elegance will depend: first, that resemblance which is the ground-work of the figurative and parabolic ftyle, and which will perhaps be fufficiently apparent, even from a common and indiffinet knowledge of the objects; and fecondly, the beauty or dignity of the idea which is fubitituted for another; and this is a circumstance of unufual nicety. An opinion of grace and dignity refults frequently, not fo much from the objects themselves, in which these qualities are supposed to exist, as from the dispofition of the spectator; or from some slight and obscure relation or connexion which they have with some other things. Thus it sometimes happens, that the external form and lineaments may be fufficiently apparent, though the original and intrinfic beauty and elegance be totally erased by time.

For these reasons, it will perhaps not be an useless undertaking, when we treat of the Metaphors of the facred poets, to enter more fully into the nature of their poetical imagery in general, of which the Metaphor constitutes so principal a part. By this mode of proceeding, we shall be enabled not only to difcern, the general beauty and elegance of this figure in the Hebrew poetry, but the peculiar elegance, which it frequently pofsesses, if we only consider how forcible it must have appeared to those for whom it was originally intended; and what a connexion and agreement these figurative expressions must have had with their circumstances, feelings, and opinions. Thus many expressions and allusions, which even now appear beautiful, must, when confidered in this manner, fhine with redoubled luftre: and many, which now ftrike the fuperficial reader as coarfe, mean, or deformed, must appear graceful, elegant, and fublime.

The whole course of nature, this immense universe of things, offers itself to human contemplation, and affords an infinite variety, a confused assemblage, a wilderness, as it were, of images, which being collected as the

the materials of poetry, are felected and produced as occasion dictates. The mind of man is that mirror of Plato, which as he turns about at pleasure, and directs to a different point of view, he creates another fun, other stars, planets, animals, and even another felf. In this fladow or image of himself, which man beholds when the mirror is turned inward towards himfelf. he is enabled in some degree to contemplate the souls of other men: for, from what he feels and perceives in himself, he forms conjectures concerning others; and apprehends and describes the manners, affections, conceptions . of others from his own. Of this affemblage of images, which the human mind collects from all nature, and even from itself, that is, from its own emotions and operations, the leaft clear and evident are those which are explored by reason and argument the more evident and diffinct are those which are formed from the impressions made by external objects on the fenses; and of these, the clearest and most vivid are those which are perceived by the eye. Hence poetry

. De Rep. Lib. X. fub init,

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abounds most in those images which are furnished by the senses, and chiefly those of the fight; in order to depict the obscure by the more manifest, the subtile by the more substantial; and, as far as simplicity is its object, it pursues those ideas which are most familiar and most evident; of which there is such an abundance, that they serve as well the purpose of ornament and variety, as that of illustration.

Those images or pictures of external objects, which like lights adorn and diftinguish the poetic diction, are indeed infinite in num-In an immensity of matter, however, that we may be enabled to purfue some kind of order, and not wander in uncertainty and doubt, we may venture to fix upon four ' fources of these ideas, whither all that occur may be commodiously referred. Thus, poetical imagery may be derived first, from natural objects; secondly, from the manners, arts, and circumstances of common life; thirdly, from things facred; and lastly, from the more remarkable facts recorded in facred From each of these topics a few history. cases will be selected, and illustrated by examples, which though chiefly of the Metaphorical

phorical kind, will yet be in a great measure applicable to the other figures which have been specified; these we shall afterwards take an opportunity to explain, when not only the figures themselves will be noticed, but also the different forms and rules for their introduction and embellishment. The different state of their introduction and embellishment.

Those anages or pictures of external objedle, which like lights adom and diffingmill the poetic difficult are indeed infunte in null her. In an ingmentity of matter, however, that we may be enabled to pair the some kind . of order, and not wender in uncertainty and doubt, we may yenture to hx open 100 fources of thefe ideas, whither all that or cur may be commodioutly referred. Thus, poetcal magery may be derived if il, from name til objectsyl fecondly, from the manner, site, and circumitances of compositife stimely from things faced and tailly from the a remarkable facts recorded in face afory. From each of these topics a lead all sow it besteleded, land interests by are plus which though chiefly of the View Unitedita

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The frequent use of the Metaphor renders a style magnificent, but often obscure: the Hebrew poets have accomplished the sublime without losing perspicuity—Three causes assigned for this singular fast: first, the imagery which they introduce is in general derived from samiliar objects: again, in the use and accommodation of it they pursue a certain custom and analogy: lastly, they make the most free use of that which is most familiar, and the nature and extent of which is most generally known—These observations consirmed by examples (1.) from natural objects: such as are common to mankind in general; such as are more familiar to the Hebrews than to others; and such as are peculiar to them.

"THE great excellence of the poetic dialect," as Aristotle most judiciously remarks, "consists in perspicuity without meanness. Familiar terms and words in common use form a clear and perspicuous, but frequently a low style; unusual or foreign expressions give it an air of granulus, deur,

" deur, but frequently render it obscure "." Of those which he calls foreign, the principal force lies in the Metaphor; but " as the " temperate and reasonable use of this figure " enlivens a composition, so the frequent " introduction of Metaphors obscures it, " and if they very commonly occur, it will " be little better than an enigma "." If the Hebrew poets be examined by the rules and precepts of this great philosopher and critic, it will readily be allowed, that they have affiduoufly attended to the fublimity of their compositions by the abundance and splendour of their figures; though it may be doubted whether they might not have been more temperate in the use of them. For in those poems at least, in which something of uncommon grandeur and fublimity is aimed at, there predominates a perpetual, I had almost

Poet. c. 22. Modern writers are hardly aware of the ill confequence of what is called far-fetched imagery, or that which is taken from objects not generally known. This was the great error of Cowley, and the metaphysical poets of the last century; an error for which no beauties can compensate, which always gives a harshness, often a prosaic appearance to poetry, and never fails to be attended with some degree of obscurity. T.

[?] Ib. & Quint. viii. 6.

faid a continued use of the Metaphor, sometimes daringly introduced, fometimes rufhing in with imminent hazard of propriety. A Metaphor thus licentiously intruded, is frequently continued to an immoderate extent. The Orientals are attached to this ftyle of composition; and many flights which our ears, too fastidious perhaps in these refpects, will fcarcely bear, must be allowed to the general freedom and boldness of these writers. But if we examine the facred poems, and confider at the fame time that a great degree of obscurity must result from the total oblivion in which many fources of their imagery must be involved; of which many examples are to be found in the Song of Solomon, as well as in other parts of the facred writings; we shall, I think, find cause to wonder that in writings of fo great antiquity, and in fuch an unlimited use of figurative expression, there should yet appear so much purity and perspicuity, both in sentiment and language. In order to explore the real cause of this remarkable fact, and to explain more accurately the genius of the parabolic style, I shall premise a few observations concerning the use of the Metaphor in the

the Hebrew poetry; which I trust will be sufficiently clear to those who peruse it with attention, and which I think in general are sounded in truth.

In the first place, the Hebrew poets frequently make use of imagery borrowed from common life, and from objects well known and familiar. On this the perspicuity of figurative language will be found in a great measure to depend: For a principal use of Metaphors is to illustrate the subject by a tacit comparison; but if instead of familiar ideas, we introduce fuch as are new, and not perfectly understood; if we endeavour to demonstrate what is plain by what is occult, instead of making a subject clearer, we render it more perplexed and difficult. To obviate this inconvenience, we must take care, not only to avoid the violent and too frequent use of Metaphors, but also not to introduce fuch as are obscure and but slightly related. From these causes, and especially from the latter, arises the difficulty of the Latin fatyrist Persius; and but for the uncommon accuracy of the facred poets in this respect, we should now be scarcely able to comprehend a fingle word of their productions.

In the next place, the Hebrews not only deduce their Metaphors from familiar, or well-known objects, but preserve one conftant track and manner in the use and accommodation of them to their fubject. The parabolic may indeed be accounted a peculiar style, in which things moral, political, and divine, are marked and represented by comparisons implied or expressed and adopted from fenfible objects. As in common and plain language, therefore, certain words ferve for figns of certain ideas; fo for the most part, in the parabolic style, certain natural images serve to illustrate certain ideas more abstruse and refined. This affertion indeed is not to be understood absolutely without exception; but thus far at least we may affirm, that the facred poets in illustrating the fame subject, make a much more constant use of the same imagery than other poets are accustomed to: and this practice has a furprizing effect in preserving perspicuity.

I must observe in the last place, that the Hebrews employ more freely and more daringly that imagery in particular, which is borrowed from the most obvious and familiar objects, and the figurative effect of which is

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established and defined by general and constant use. This, as it renders a composition clear and luminous, even where there is the greatest danger of obscurity; so it shelters effectually the facred poets from the imputation of exuberance, harshness, or bombast.

In order to confirm and illustrate by examples what has been briefly set forth in the preceding remarks, I shall proceed to consider a few instances of Metaphors derived from natural objects , and such as are most in

It is very observable in our own as well as other languages, how much Metaphors lose of the figurative sense by repetition; and it is curious to remark how Metaphors are in this manner derived from one another. From the resemblance of a narrow bed of metal running in the earth to the situation of a vein in the human body, it has taken that name; and hence I apprehend are derived the expressions, a vein of poetry, a vein of humour, &c. T.

A The frequent recurrence for metaphorical expressions to natural objects, and particularly to plants and to trees, is so characteristic of the Hebrew poetry, that it might be almost called the botanical poetry. This circumstance, however, is not at all extraordinary, if we consider that the greater part of that people were occupied with tilling the earth, and keeping their slocks; and further, that the cultivation of poetry, instead of being confined to the learned,

in use: This I shall do in such a manner, that whatever observations occur upon one

or

was so generally diffused, that every valley re-echoed the songs of the shepherds. Hence in the very sew remains of the Hebrew writings which are come down to us, I mean the Scriptures, there are upwards of 250 botanical terms, which none use so frequently as the poets: and this circumstance I think gives an air of pastoral elegance to their poetry, which any modern writer will emulate in vain.

It is, however, extraordinary, that the stars should be so seldom mentioned in the Hebrew poetry, for the names of not more than three or sour occur in the whole Bible. It has been said, that the patriarchal shepherds applied very much to the study of astronomy; but if so, whence is it, that we meet with such frequent allusions to botanical subjects, and so sew to the heavenly luminaries? A comet is, however, I think spoken of in Numb. xxiv. 17. and in allusion to David, but it is by Balaam, who, residing on the borders of the Euphrates, it is reasonable to suppose was not altogether unacquainted with the Bablonish sciences. M.

There appears but little foundation for this last remark of the learned Professor. For in reality, so little are the heavenly bodies subjects of poetic allusion, that we find them but seldom introduced into any poetry either ancient or modern. Our Annotator seems to forget that poetry is no more than painting in language, and has not respect to names but appearances. The appearance of every star is nearly the same, and consequently they can furnish no great variety of imagery, and that can only relate to their general

other instances: most wolders what a said

The images of light and darkness are commonly made use of in all languages to imply or denote prosperity and adversity, agreeably to the common sense and perception which all men have of the objects themselves. But the Hebrews employ those Metaphors more frequently, and with less variation than other people; indeed they seldom refrain from them whenever the subject requires, or will even admit of their introduction. These expressions, therefore, may be accounted among those forms of speech, which in the parabolic style are established and defined; since

general qualities, their splendour, &c. whereas the nature and visible qualities of plants are infinitely diversified, and therefore admit of a much greater variety of allusion. Indeed a poem, the principal imagery of which consisted of the names of stars, would be a very strange and a very dull production. We cannot, therefore, argue from the silence of the Hebrew poetry, that Moses or the writers of the Scriptures were ignorant of astronomy; neither is it fair to suppose that a nation of shepherds, in the series country of the East, were unacquainted with the host of beaven, which, in truth, from these causes, were the objects of adoration, and even of worship, in those parts, as appears from the Preface to Mr. Wood's Account of the Ruins of Balbec.

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they exhibit the most noted and familiar images, and the application of them on this occasion is justified by an acknowledged analogy, and approved by constant and unvarying custom. In the use of images, so conspicuous and so familiar among the Hebrews, a degree of boldness is excusable. The Latins introduce them more sparingly, and therefore are more cautious in the application of them:

Restore, great Chief, thy country's light!
Dispel the dreary shades of night!
Thy aspect like the spring shall cheer,
And brighter suns shall gild the year.

The most respectable of the Roman Muses have scarcely any thing more elegant, I will add at the same time that they have scarcely any thing bolder on any similar occasion. But the Hebrews, upon a subject more sublime indeed in itself, and illustrating it by an idea which was more habitual to them, more daringly exalt their strains, and give a loose rein to the spirit of poetry. They display, for instance, not the image of the Spring, of Aurora, of the dreary Night, but the Sun

and Stars as rifing with increased splendour in a new creation, or again involved in chaos and primeval darkness. Does the facred bard promise to his people a renewal of the divine favour, and a recommencement of univerfal prosperity? In what magnificent colours does he depict it! fuch indeed as no translation can illustrate, but such as none can obscure: ed the adoption and another enterior

- "The light of the moon shall be as the light of " the fun somethe da fact my met he
- " And the light of the fun shall be sevenfold "."

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But even this is not sufficient:

- " No longer shalt thou have the fun for thy light " by day;
- " Nor by night shall the brightness of the moon " enlighten thee: For

Hence Milton perhaps adopted his another morning er Ris'n on midnoon," &c.

Par. Loft, V. 308.

Isar. xxx. 26. These and the following descriptions of the increased splendour of the sun and the stars, are not taken from natural objects, but from fable. The remarkable felicity of the people is compared with that golden age, of which the prophets had acquired a knowledge VOL. I. from

- " For Jehovan shall be to thee an everlatting " light,
- "And thy God shall be thy glory.
- "Thy fun shall no more decline;
- " Neither shall thy moon wane;
 - " For JEHOVAH shall be thine everlasting light;
 - " And the days of thy mourning shall cease "."

In another place he has admirably diversified the same sentiment:

- And the moon shall be confounded, and the
- For Jenovan God of Holts shall reign A
 - "On mount Sion, and in Jerusalem;
- " And before his antients shall he be glorified?."

On the other hand, denouncing ruin against the proud King of Egypt:

- "And when I shall put thee out, I will cover "the heavens,
- " And the stars thereof will I make dark;
- " I will involve the fun in a cloud,
- " Nor shall the moon give out her light.

from the Egyptians. Isaiah has expatiated very much upon this image, of which more in the notes to the 9th Lecture. M.

- * Isai. lx. 19, 20.
- 9 Isai. xxiv. 23.

- All the bright lights of heaven will I make
- "And I will fer darkness upon thy land, faith

These expressions are bold and daring: but the imagery is well known, the use of it is common, the signification definite; they are therefore perspicuous, clear, and truly magnificent.

There are, moreover, other images from natural objects, which although in some measure common to other nations as well as the Hebrews, are nevertheless, from the situation and nature of the country, much better known and more familiar to them. There is no metaphor more frequent in the sacred poems, than that by which sudden and great calamities are expressed under the figure of a deluge of waters. This metaphor seems to have been remarkably familiar to the Hebrews, as if directly taken from the nature and state of the country. The river Jordan was immediately before their eyes ", which annually overslowed its banks; for the snows

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¹⁰ EZEK. XXXII. 7, 8.

[&]quot; Josh, iii. 15. 1 Chron. xii. 15. Ecclus xxiv. 26.

of Lebanon and the neighbouring mountains being melted in the beginning of the fummer, the waters of the river were often fuddenly augmented by the torrents which burst forth from them. The whole country of Palestine " indeed was watered by very few perennial currents; but being chiefly mountainous, was exposed to frequent floods, rushing violently along the valleys and narrow passages, after great tempests of rain, which periodically took place at certain feafons: and on this account Mofes " himfelf commends to the Israelites the country which they were about to invade, as being totally different from every thing they had experienced in Egypt, or in the defert of Arabia. This image, therefore, though known to all poets and adopted by most, may be accounted peculiarly familiar, local in a manner to the Hebrews, and of confequence we cannot wonder at its frequent introduction into their compositions. The Prophet feems to have depicted the face of nature exactly as it appeared to him, and to have adapted it to the figurative description

[&]quot; See SANDYS's Travels, B. III.

¹³ DEUT. viii. 7. xi. 10, 11.

of his own fituation, when from the banks of Jordan, and the mountains at the head of that river, he pours forth the tempestuous violence of his forrow with a force of language and an energy of expression, which has been seldom equalled:

- "Deep calleth unto deep, in the voice of thy
- "All thy waves and thy billows have gone over me "4,"

It may not be improper to remark in this place, that though this metaphor is so usual in all the other sacred writers, whenever an occasion presents itself of introducing it, the author of Job, in the whole of that poem, which from the nature of the subject presented excellent opportunities of employing it, has not more than twice 's, and then but slightly, made the least allusion to it. Nature, indeed, presented a different aspect to the author, whoever he was, of that most noble poem, if, as many learned men conjecture, it was composed in some part of Arabia, for which, I confess, there is great appearance

⁴ PSAL. xcii. 8.

See Job xxii. 11. xxvii. 20.

of argument, from that famous simile 16, in which he compares his friends with the perfidious brook; a comparison manifestly taken from the rocky parts of Arabia, and adorned by many images proper to that region.

Finally, there is a species of imagery derived also from natural objects, altogether peculiar to the Hebrews. Among the mountains of Palestine, the most remarkable, and confequently the most celebrated in the facred poetry, are Mount Lebanon and Mount Carmel. The one, remarkable as well for its height as for its age, magnitude, and the abundance of the cedars which adorned its fummit, exhibiting a striking and substantial appearance of strength and majesty. The other, rich and fruitful, abounding with vines, olives, and delicious fruits, in a most flourishing state both by nature and cultivation, and displaying a delightful appearance of fertility, beauty, and grace. The different form and aspect of these two mountains is most accurately defined by Solomon, when he compares the manly dignity with Lebanon 17, and the beauty and delicacy of the

¹⁶ JOB vi. 15-20. 17 CANT. V. 15. vii. 5.

female with Carmel. Each of them suggests a different general image, which the Hebrew poets adopt for different purposes, expressing that by a metaphor, which more timid writers would delineate by a direct comparison, Thus Lebanon is used, by a very bold figure, for the whole people of the Jews, or for the state of the Church 's; for Jerusalem "; for the temple of Jerusalem "; for the king of Affyria 21 even, and for his army; for whatever in a word is remarkable, august, and fublime "; and in the same manner whatever possesses much fertility, wealth, or beauty, is called Carmel 3. Thus too, by the fat rams, heifers, and bulls of Basan 24, by the wild beaft of the reeds 15, or lion of Jordan, north to the second

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¹⁸ Isai. xxxiii. 9. xxxv. 2.

¹⁹ Isai. xxxvii. 24. Jer. xxii. 6, 23.

ZECH. xi. 1. modowie et gentral og at bentei non ent

²¹ Isai. x. 34-0 hard and monderate of " or xil hap a

²² Isai. xi. 13. See Ezek. xxxi. 13.15 said and il-

²² See as above, and Isal. x. 18. Mic. vii. 14. JER.

²⁴ Psal. xxii. 13. Ezek, xxxix. 18. Amos iv. 1.

[&]quot; The wild beaft of the reeds," is a periphrafis for, " the lion;" and that by no means obscure, if we bestow upon it a little attention,

are denoted the insolent and cruel tyrants of the Gentiles. In this and other imagery of the

The lions make their dens very commonly among the reeds, "Innumerable lions wander about among the reeds and " copies on the borders of the rivers in Mesopotamia." Am. Mar. Lib. xviii. c. 7. This is fo familiar to the Arabs, that they have a particular name for the den or haunt of a lion, when it is formed among the reeds, BOCHART. Hierog. Par. I. Lib. iii. c. 2. Jordan was particularly infested with lions, which concealed themselves among the thick reeds upon the banks. JOHAN. PHOCAS. Deferip. Loc. Sanct. c. 23. See also MAUNDREL's Travels, JEROME upon these words of ZECHARIAH xi. 3. " The voice of the roaring of young " lions, for the pride of Jordan is spoiled." " With the " river Jordan (fays he) which is the largest in Judea; and near which there are many lions, the prophet afforciates the roaring of those animals, on account of the 66 heat of the climate, the vicinity to the defert, the exet tent of that vast wilderness, the reeds and the deep " fedge which grow about it." Hence in JER. iv. 7. the lion is faid to go forth Me-fobechou (from his thicket); and xlix. 10. "to afcend from the overflowing of Jordan." -In this place, therefore, (PSAL. Ixviii. 31.) the wild beaft of the reeds, the berd of the strong, and the calves, are the lions, the bulls, and the beafts wantoning about, or in plain terms, the fierce and infolent tyrants: of whom, by a continuation of the Metaphor, the Prophet adds, " each of them eagerly" (for there is that force in the diffributive in the fingular number, and in the conjugation Hithpael) " firiking with their feet, and diffurbing the " filver, the same kind, though the sacred writers presume to attempt what would not be allowed

filver, or perhaps defirable, rivers;" that is, destroying, and laying waste the pleasant places of Judea. This very image is adopted by EZEKIEL, c. xxxii. 2. and again c. xxxiv. 18, 19. in which places the verb raphas thrice occurs in that sense; see also Dan. vii. 19. But whether rutz be spoken of the motion of the river, as in the Latin currere (VIRG. Georg. 1. 132.) so as to signify the river, is not altogether so plain.

"This word (retzi) feems in the Arabic to convey the idea of water. For there is a verb ruz, to afford

" plenty of drink; or to contain flagnant water, as a fift-

" pond, or valley: and the noun rutz, a quantity of water

" lying in the bottom of a lake, or ciftern." H.

A gentleman of great learning and genius has furnished me with another explication of this passage, which perhaps will attract the attention of the learned reader.

This learned man interprets the whole verse in this manner:—" Consume the wild beast of the reed; the "multitude of those who are strong in the calves of the nations; who excite themselves with fragments of silver: disperse the people who delight in "war." The wild beast of the reed is the Hippopotamus, which lives among the reeds of the Nile: under this Metaphor the people of Egypt is properly delineated, which of itself opens the way to the explication of the whole verse. For the Egyptians are indeed alluded to through the whole of the passage: they were remarkable for the worship of calves, and that of Isis and Apis in the form of an ox; and for their religious dances before these idols

idols to the mufic of timbrels. The Chaldee runs thus: "The affembly of the strong, who put their trust in the " calf-idols of the nations."-" Strong in the calves of the nations," is a phrase analogous to that, EpH. vi. 10. " Be frong in the Lord," and is an Hebraism. The manner of dancing in the worship of the Egyptian idols, is confirmed from Exop. xxxii. 6, 19. also both it and the use of the timbrel, HEROD. Lib. ii. The word war is totally different from DDT, which is also found in Prov. vi. 2. where the VULGATE renders it baften thee, or better, excite thee, fince it is in Hithpael. In the Chaldee it means to trample; in the Syriac to dance; in the Arabic to fourn; whence in this place, " excite or stimulate " themselves to dancing." " With fragments of silver" (fo.literally); that is, with the small pieces or lamina of metal round the timbrel, which produce the jingling noise when the instrument is beaten. The timbrel was formerly a warlike instrument: " The Queen calls forth " the band with warlike timbrels," VIRG. Whence PROPERTIUS also opposes the Egyptian timbrel to the Roman trumpet in the battle of Actium (Lib. iii. ix. 42.) If we consider it in this light, it will serve much to clear up what follows: " disperse the people who delight in " war." Thus we have not only a clear description of the Egyptians, but one that agrees admirably with the context: " Princes come out of Egypt," &c.

Author's Note.

membered that the objects which furnished them with this imagery were all familiar, or, if I may be allowed the expression, indigenous to the Hebrews.

In a word, we may generally remark upon this head, that all poetry, and particularly that of the Hebrews, deduces its principal ornaments or imagery from natural objects: and fince these images are formed in the mind of each writer, and expressed conformably to what occurs to his fenses, it cannot otherwise happen, but, that through diversity of fituation, fome will be more familiar, fome almost peculiar to certain nations; and even those which seem most general, will always have some latent connexion with their immediate origin, and with their native foil. It is the first duty of a critic, therefore, to remark, as far as is possible, the situation and habits of the author, the natural history of his country, and the scene of the poem. Unless we continually attend to these points, we shall scarcely be able to judge with any degree of certainty concerning the elegance or propriety of the fentiments: the plainest will fometimes escape our observation; the

totally concealed *6.

We must not omit noticing in this place, those images which are derived from rivers and fountains, and the earth recreated with rain; which are indeed used by our poets, but more frequently by the Orientals. For the scarcity of water, and the extreme heat of the summer, together with the wonderful fertility of the foil, when watered, render this a more elegant and jocund comparison in the East than with us. In spring and summer, If the East-wind continues to blow a few days, the fields are in general fo parched, that scarcely a blade of any thing green remains; many rivers and streams are dried up, the others are rendered briny, and all nature feems at the point of dissolution. After a plentiful shower, however, the fields revive beyond all expectation, the rivers refume their course, and the springs pour forth more delicious water. Mahomet makes use of this idea frequently, as figurative of the refurrection; and in this he shews himself no less of a philosopher than a poet. Dr. Russel has described this regeneration of nature in most lively colours in his Natural History of Aleppo, a book which every man ought to read, who wishes not only literally to understand the Oriental writers, but to feel them. Indeed, for want of this, many fimiles appear to us bold and unusual, which among the Orientals have a proper and diffinct fignification. CAAB, an Arabic poet, who was contemporary with Mahomet, in one of his poems compares the teeth of a young lady when the fmiled to wine mixed with water, in which remained bubbles of yesterday's rain. In Isaiah there are many allusions of this nature, the favourable or adverse state of the

which many commentators have attempted to explain with more exactness than a poetical idea will bear. They have taken what the poet meant figuratively sometimes in a literal sense; and at other times they have explained every thing in a mystical manner, and have pretended to define what is meant by the water, who are those that are thirsty, &c. &c. intermingling many very pious reflexions, but utterly foreign to the subject, and such as never once entered the mind of the poet. For it certainly was not the intention of the Prophet to write enigmas, but to illustrate and adorn the beautiful figure which he introduces. Thus, c. xxxv. 6, 7. speaking of the happy state of Palestine, at the time that Idumea was laid waste and subdued:

- " The defert, and the wafte, shall be glad;
- " And the wilderness shall rejoice and flourish:
- " For in the wilderness shall burst forth waters,
- " And torrents in the defert:
- " And the glowing fand shall become a pool,
- " And the thirsty foil bubbling springs:
- 4 And in the haunt of dragons shall spring forth
- " The grafs, with the reed, and the bulrush."

It is however to be remarked, that the level ground suffers most from the intolerable heat, and that the deserts are almost destitute of water. He amplifies the same image in a different manner in c. xxxv. 17. celebrating the return of the Israelites from the Babylonian exile:

- "The poor and the needy feek for water, and there is none;
- " Their tongue is parched with thirst:
- " I Jehovah will answer them;
- " The God of Ifrael, I will not forfake them.

- " I will open in the high places rivers; that down to had?
- MAnd in the midst of valleys, fountains:
- we I will make the defert a ftanding pool;
- And the dry ground ftreams of waters.
- in the wilderness I will give the cedar;
- The acasia, the myrtle, and the tree producing oil:
- I will plant the firtuee in the defert,
- "The pine and the box together."

This is admirable painting, and difplays a most happy boldness of invention; the trees of different kinds transplanted from their native foils to grow together in the defert; the fir-tree and the pine, which are indigenous to Lebanon, to which fnow and rain, and an immenfe quantity of moisture seem almost essential; the olive, which is the native of Jerusalem; the Egyptian thorn, indigenous to Arabia; both of them requiring a dry foil; and the myrtle, which flourishes most on the sea-shore. The fame image occurs c. xxxiii. 18-20. but placed in a different light. The poet feigns in this place, that the wild beafts of the defert, and the dragons themselves, which had been afflicted with thirst, pour forth their nocturnal cries in thankfulness to God for fending rain upon the defert. See also c. xxxiv. 3, 4. Sometimes in the diffrict of Jerusalem, which by nature is a very dry foll, and in which there are few streams, an immense flood is feen to burft forth, and with irrefiftible violence fall info the Dead Sea, so that its water, which is more falt than that of any other sea, is rendered sweet. Gihon seems to have afforded the basis of the above description, a rivulet which proceeds from Sion, when perhaps some uncommon flood had prodigiously increased it. If I am not mistaken. David was the first who made use of this bold figure, but with such a degree of modesty as becomes the author

author who first introduced it, Psaz. xlvi. 2—6. I suspect something of the kind indeed to have happened about the time of his composing that Psalm, for it is usual in earthquakes for some streams to be entirely drained, while others overslow. But his imitators, in their ardour for novelty, have gone far beyond him. Thus Joel intermingles with this figure the picture of the golden age, c. iii. 18.

- " The mountains shall drop down new wine,
- " And the hills shall flow with milk,
- " And all the rivers of Judah shall flow with water,
- " And a fountain shall flow from the house of Jehovah,
- " And shall water the valley of Shittim." M.

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LECTURE VII.

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OF POETIC IMAGERY FROM COMMON LIFE.

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Examples of poetical imagery from common life—The babits of life extremely simple among the Hebrews, whose principal employments were agriculture and passurage—The dignity of these employments; and the splendour of the imagery which is borrowed from them: Threshing, and the threshing instruments—The sublimity of the imagery which is taken from familiar objects results from its propriety. The poetic hell of the Hebrews explained; the imagery of which is borrowed from their subterraneous sepulchres and funeral rites.

In my last Lecture I explained three causes, which have enabled the Hebrew poets to preserve in their figurative style the most perfect union between perspicuity and sublimity. I remarked in the first place, that they chiefly employed images taken from familiar objects, such I mean as were generally known and understood; secondly, that in the use or application of them, they observed a regular track, method, or analogy; and lastly, that they used most freely that kind of imagery which was most familiar, and the application of which was most generally understood.

derstood. The truth of these observations will I think find further and more decifive confirmation, if those metaphors be considered, which are taken from arts, manners, and common life. These, you will eafily recollect, I before pointed out as another fource of poetical imagery: and for this part of the subject a few general observations will fuffice, with an example or two out of the great number which present themfelves in the facred writings. The whole course and method of common or domestic life among the Hebrews of the more ancient times, was simple and uniform in the greatest degree. There existed not that variety of studies and pursuits, of arts, conditions, and employments, which may be observed among other nations, who boast of superior civilization; and rightly, indeed, if luxury, levity, and pride, be the criterions of it. All enjoyed the same equal liberty; all of them, as being the offspring of the same ancient stock, boasted an equality of lineage and rank; there were no empty titles, no enfigns of false glory; scarcely any distinction or precedence but that which resulted from superior virtue or conduct, from the dignity of age and experience, or from fervices ren-VOL. I. dered

dered to their country. Separated from the rest of mankind by their religion and laws, and not at all addicted to commerce, they were contented with those arts, which were necessary to a simple and uncultivated (or rather uncorrupted) state of life. Thus their principal employments were agriculture and the care of cattle; they were a nation of husbandmen and shepherds. The lands had been originally parcelled out to the different . families; the portions of which (by the laws of the country) could not be alienated by fale', and therefore descended to their posterity without diminution. The fruits of the earth, the produce of his land and labour, constituted the wealth of each individual. Not even the greatest among them esteemed it mean and difgraceful to be employed in the lowest offices of rural labour. In the Scripture history, therefore, we read of eminent persons called to the highest and most facred offices, heroes, kings, and prophets, from the plough and from the stalls '.

Lev. xxv. 13—16, and 23, 24. Compare 1 Kings xxi. 3.

² See Jud. iii. 31. vi. 11. 1 Sam. ix. 3. xi. 5. 2 Sam. vii. 8. Psal. lxxviii. 72,73. 1 Kings xix. 19,20. Amos i. 1. vii. 14, 15.

Such being the state of things, we cannot reasonably be surprized to find the Hebrew writers deducing most of their metaphors from those arts particularly, in which they were educated from their earliest years. We are not to wonder that those objects which were most familiar to their senses afforded the principal ornaments of their poetry; especially since they furnished so various and so elegant an affortment of materials, that not only the beautiful, but the grand and magnificent might be collected from them. If any person of more nicety than judgment should esteem some of these rustic images groveling or vulgar, it may be of some use to him to be informed, that fuch an effect can only refult from the ignorance of the critic, who, through the medium of his scanty information and peculiar prejudices, prefumes to estimate matters of the most remote antiquity 3; it cannot reasonably be attri-

One would almost think that this keen remark was prophetically levelled at a late critic of a very extraordinary cast. It was a little unfortunate for that learned gentleman, that these Lectures were not translated previous to the publication of his book: if they had, he certainly would never have laid himself open to the application of so pointed a farcasm. T.

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buted as an error to the facred poets, who not only give to those ideas all their natural force and dignity, but frequently by the vivacity and boldness of the figure, exhibit them with additional vigour, ornament, and beauty.

It would be a tedious task to instance particularly with what embellishments of diction, derived from one low and trivial object, (as it may appear to fome) the barn, or the threshing-floor, the facred writers have contrived to add a luftre to the most sublime. and a force to the most important subjects: Thus " IEHOVAH threshes out the heathen " as corn, tramples them under his feet, " and disperses them. He delivers the " nations to Israel to be beaten in pieces by " an indented flail , or to be crushed by " their brazen hoofs. He scatters his ene-" mies like chaff upon the mountains ', " and disperses them with the whirlwind of " his indignation 6." programma la collection

^{*} HAB. iii. 12. JOEL iii. 14. JER. li. 33. ISAL-

⁵ Mic. iv. 13.

⁶ Psal. lxxxiii. 14, 16. Isal. xvii. 13.

- " Behold I have made thee a threshing wain;
- " A new corn-drag armed with pointed teeth:
- "Thou shalt thresh the mountains, and beat them small,
- " And reduce the hills to chaff.
- "Thou shalt winnow them, and the wind shall bear them away;
- " And the tempest shall scatter them abroad?."

Of these quotations it is to be remarked, first, that the nature of this metaphor, and the mode of applying it, are constantly and cautiously regarded by the different authors of the facred poems; and on this account, notwithstanding the boldness of it, both chastity and perspicuity are preserved: since they apply it folely to exaggerate the flaughter and dispersion of the wicked. The force and aptness of the image itself in illustrating the fubject, will also afford a very proper and ready apology for some degree of freedom in the application of it, particularly if we advert to the nature and method of this ruftic operation in Palestine. It was performed in a high fituation exposed to the wind, by bruifing the ear, either by driving in upon

7 Isaz. xli. 15, 16.

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Homer, who was uncommonly fond of every picture of rural life, esteemed that under our confideration so beautiful and figni-

Solomon was afterwards erected.

De Re Ruft. 1. 52. 2 2 CHRON. iii. 1.

ficant, that, in a few instances ", he draws his comparisons from the threshing-sloor (for even he was fearful of the boldness of this image in the form of a metaphor). Two of these comparisons he introduces to illustrate light subjects, contrary to the practice of the Hebrews; but the third is employed upon a subject truly magnificent, and this, as it approaches in some degree the sublimity of the Hebrew, it may not be improper to recite:

- " As with autumnal harvests cover'd o'er,
- " And thick bestrown, lies Ceres' facred floor,
- "When round and round, with never-weary'd pain,
- "The trampling steers beat out th' unnumber'd grain;
- " So the fierce courfers, as the chariot rolls,
- "Tread down whole ranks, and crush out heroes

This comparison, however, though deservedly accounted one of the grandest and most beautiful which antiquity has transmitted to us, still falls greatly short of the Hebrew boldness and sublimity. A Hebrew writer would have

See Iliad v. & xiii. 588. " POPE's Iliad xx. 577.

ment, and not his horses with the oxen that are harnessed to it, which is rather too apposite, and too exactly similar. But custom had not given equal licence to the Greek poetry; this image had not been equally familiar, had not occupied the same place as with the Hebrews; nor had acquired the same force and authority by long prescription.

I ought not in this place to omit that fupremely magnificent delineation of the divine
vengeance, expressed by imagery taken from
the Wine-press; an image which very frequently occurs in the sacred poets, but which
no other poetry has presumed to introduce.
But where shall we find expressions of equal
dignity with the original in any modern language? By what art of the pencil can we
exhibit even a shadow or an outline of that
description, in which Isaiah depicts the Messiah as coming to vengeance "?

" Who

This will be more fully explained in Lect. XII.

commentary on Isaiah, has a very long note, proving against some learned interpreters (I suppose Jewish) that

Judas

- Who is this that cometh from Edom?
- "With garments deeply dyed from Botfra?
- " This that is magnificent in his apparel;
- " Marching on in the greatness of his strength?
- "I who publish righteousness ", and am mighty
- Wherefore is thine apparel red?
- ff And thy garments, as one that treadeth the

Judas Maccabeus could not be the subject of this prophecy. He afferts very properly that the glorious, but fruitless, effort of the Maccabees, was not an event adequate to fo lofty a prediction: and he adds another very material circumftance, which he prefumes entirely excludes Judas Maccabeus, and even the Idumeans properly fo called; for the Idumea of the prophet's time was quite a different country from that which Judas conquered, To the question, " to whom does it then apply?" he anfwers, to no event that he knows of in history, unless perhaps the destruction of Jerusalem and the Jewish polity, which in the Gospel is called the coming of Christ, and the days of vengeance. He adds, however, that there are prophecies, which intimate a great flaughter of the enemies of God and his people, which remain to be fulfilled: these in Ezekiel and in the Revelation are called Gog and Magog, and possibly this prophecy may refer to the same or the like event.

"In one manuscript this word stands, "the An"nouncer of Righteousness." See Bishop Lowth's
Notes on Isaiah.

- " I have trodden the vat alone;
- " And of the peoples there was not a man with
- And I trod them in mine anger;
- And I trampled on them in mine indignation;
- "And their life-blood was fprinkled upon my garments;
- " And I have stained all my apparel."

But the instances are innumerable which might be quoted of metaphors taken from the manners and customs of the Hebrews. One: general remark, however, may be made upon this fubject, namely, that from one fimple, regular, and natural mode of life having prevailed among the Hebrews, it has arisen, that in their poetry these metaphors have less of obscurity, of meanness or depression, than could be expected, when we confider the antiquity of their writings, the distance of the scene, and the uncommon boldness and vivacity of their rhetoric. Indeed, to have made use of the boldest imagery with the most perfect perspicuity, and the most common and familiar with the greatest dignity, is a commendation almost peculiar to the facred poets, I shall not hesitate to produce an example of this kind, in which the meanness

ness of the image is fully equalled by the plainness and inelegance of the expression; and yet such is its consistency, such the propriety of its application, that I do not scruple to pronounce it sublime. The Almighty threatens the ultimate destruction of Jerussalem in these terms:

- " And I will wipe Jerufalem,
- " As a man wipeth a dish:
- " He wipeth it, and turneth it upfide down "s."

But many of these images must falsly appear mean and obscure to us, who differ so materially from the Hebrews in our manners and customs; but in such cases it is our duty neither too rashly to blame, nor too suddenly to despair. The mind should rather exert itself to discover, if possible, the connexion between the literal and the figurative meanings, which, in abstruse subjects, frequently depending upon some very delicate and nice relation, eludes our penetration. An obsolete custom, for instance, or some forgotten circumstance, opportunely adverted to, will sometimes restore its true perspicuity

^{28 2} Kings xxi. 13. This is the answer of some pro-

and credit to a very intricate passage. Whether the instance I have at present in view may prove of any utility or not in this respect, I will not presume to say; it may possibly, however, serve to illustrate still surther the nature of the Hebrew imagery, and the accuracy of their poets in the application of it.

Either through choice or necessity, the infernal regions and the state of the dead has been a very common topic with the poets of every nation; and this difficult subject, which the most vigorous understanding is unable to fathom by any exertion of reason, and of which conjecture itself can scarcely form any adequate idea, they have ornamented with all the splendour of description, as one of the most important themes which could engage the human imagination. Thus the prompt and fertile genius of the Greeks, naturally adapted to the sabulous 16, has eagerly

the Greeks, is rather unjustly severe upon them in this passage. The Infernal Regions of the Greeks, which probably they borrowed from the Egyptians, I have little doubt flowed from the very same source, and the seat of the soul was supposed to be under the earth, because the body was deposited there. Neither can it be denied that

eagerly embraced the opportunity to indulge in all the wantonness of fiction, and has peopled

the Hebrew poets also seigned a fort of society or civil community of the departed souls, which without a doubt was utterly sabulous: though we have none of their authors remaining, who describe the siction in terms equally precise with the Heathen writers, and presume

" Pandere res alta terra & caligine mersas."

They have, moreover, their Elysium, their Styx, &c. of which I shall remark in the notes on Lecture IX. Nor is fuch a degree of fable inconfishent with poetry even of the most facred kind; for though it be not exactly and literally true, it is yet very far from falshood. Nay, I find the Hebrew poets more licentious in fome respects as to this matter, than even the Latin or the Greek: for they not only suppose the human souls to descend to the infernal regions, but those of trees, and even of kingdoms, Isa. xiv. 9-20. Ezek. xxxi. 14, 16, 17, 18. xxxii. (where not only they who were flain in battle are fupposed to descend to the infernal regions, but the whole army of the vanquished, and the very kingdom itself.) This very bold figure is so usual in the Hebrew writings. that it has been introduced into their profe composition; and Christ, when he foretels the eternal duration of his Church, fays, " the Gates of Hell," or the Kingdom or Power of Hell, " shall not prevail against it."

I must caution the reader, in this place, against the enthusiasm of our Annotator for the ancient learning, and particularly for that of Egypt. In this savourite pursuit, of finding out all the Grecian mythology in the Scrip-

peopled the infernal regions with such a profusion of monsters, as could not fail to promote the ridicule even of the ignorant and the vulgar '7. The conduct of the Hebrews has been very different; their fancy was restrained upon this subject by the tenets of their religion; and (notwithstanding the firm persuasion of the existence not only of the soul but of the body after death) we are to remember they were equally ignorant with the rest of mankind of the actual state and

tures, he is certainly not less visionary than those commentators, whose indiscreet zeal he has on other occasions so ably exposed. That the Hebrew poets have made use of poetical ornaments, or fictions, on many occasions, I am willing to admit; and that these should bear some remote resemblance to the poetical ornaments of other nations, is natural enough to suppose; but it is only such a general resemblance as will frequently occur in writers who treat of the same subjects. For instance, it is a very natural fiction to place the residence of the soul after death beneath the earth, and the affociation which led to this notion was certainly, as our Author observes, the body's being deposited there: but there is not the least occasion to recur to the Egyptian rites for this simple and easy fiction. The other instances which our Annotator attempts to produce are very fanciful, as I shall demonstrate in the proper place. T.

See CICERO Quaft. Tufculan. 1. 5, 6.

fituation of the dead. In this case they have acted as in every other: what was plain and commonly understood concerning the dead, that is, what happened to the body suggested the general imagery to which the Hebrews always refort in describing the state and condition of departed fouls, and in forming what may be termed, if the expression be allowable, their poetical Hell. It is called SHEOL by the Hebrews themselves, by the Greeks HADES, and by the Latins INFER-NUM, or SEPULCHRUM. Into the funeral rites or ceremonies of the Hebrews may be traced all the imagery which their poets introduce to illustrate this subject; and it must be confessed that these afforded ample scope for poetical embellishment. The sepulchres of the Hebrews, at least those of respectable persons, and those which hereditarily belonged to the principal families, were extenfive caves, or vaults 18, excavated from the native rock by art and manual labour. The roofs of them in general were arched;

See GEN. XXIII. 2 KINGS XIII. 21. ISAI. XXII. 16. 2 CHRON. XVI. 14. JOSH. X. 27. LAM. III. 53. JOHN XI. 38. and the Evangelists concerning the Sepulchre of Christ.

and some were so spacious as to be supported by colonades. All round the sides were cells for the reception of the Sarcophagi; these were properly ornamented with sculpture, and each was placed in its proper cell. The cave or sepulchre admitted no light, being closed by a great stone, which was rolled to the mouth of the narrow passage or entrance. Many of these receptacles are still extant in Judea: two in particular are more magnificent than all the rest 19, and are supposed

³⁹ See a description of these Sepulchres, SERLIO Architettura, L. iii. VILLAPANDUS Apparat. Urb. iii. 16. MAUNDREL'S Travels, p. 76.

Josephus makes frequent mention of the Sepulchre of David. He calls the Sepulchre itself rapor or umpa; and the chambers, into many of which the Sepulchre was divided, ours; Tes er To umuals; the cells Inxas. Antiq. vii. 15. xv. 7. Bell. 1. 2. The Sepulchres of the Egyptian monarchs are described by STRABO, Lib. xvii. " About forty " cells are cut in the caves." Of the remains of which fee a description, Pocock's Description of the East, B. ii. There are still remaining at Naples certain sepulchral vaults called Catacombs, which have not been exceeded in grandeur by any fimilar work of man. They appear to me, indeed, to be a monument of the most remote antiquity, which, though originally appropriated to fome other use, about the Christian æra were made use of as burial-places. They are evidently of the fame kind with

to be the sepulchres of the kings. One of these is in Jerusalem, and contains twenty-

with other fubterraneous works of that country, many of which have been destroyed by earthquakes, but many remain at this day at Cumæ, Milenum, Baiæ, the Lake of Averno, and Mount Posilypo. I have no doubt but that these works were antecedent to the time of Homer, who describes them as inhabited by the Cimmerians, a people who live in perpetual darkness, Odyss. ix. sub init. as Ephorus in STRABO, Lib. 5. fays of them, " that they " live in certain fubterraneous dwellings, which they call " Argillas, and affociate with one another by narrow " folles or passages;" and the remaining monuments demonstrate this account not to be altogether fabulous. These caves are called Argillas, from the nature of the foil in which I believe they are usually dug. " Argil, or " that kind of earth which is used for cleanfing, or white " clay," HESYCH. whence a hill between Puteoli and Naples was called Leucogæus, PLIN. Nat. Hift. viii. 11. although those mentioned above are all hewn out of the folid grit, in order to refift the injuries of time. Hence Argiletum, the name of a street in Rome, taken from some Argil of this kind, fuch as formed the cave of Cacus, which was not far from that street; though Virgil does not fayour this opinion; fee however VARRO De Ling. Lat. Lib. iv. It is evident that Homer first, and Virgil after him, derived their notions of the infernal regions from these Cimmerian caves of Campania; and when Virgil is describing the cave of Cacus, when forced open by Hercules, the image of the infernal state immediately occurs:

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VOL. I.

four cells; the other, containing twice that number, is in a place without the city.

If, therefore, we examine all those passages, in which the sacred writers have poetically described the infernal regions, we may, if I mistake not, clearly perceive them intent upon this gloomy picture, which their mode of sepulture presented to their view. That which struck their senses they delineated in their descriptions: we there find no exact account, no explicit mention of immortal spirits; not, according to the notion of some learned persons *o, because they disbelieved in the existence of the soul after death, but because they had no clear idea or perception by which they might explain where or in

- "The court of Cacus stands reveal'd to fight,
- " The cavern glares with new-admitted light.
- " So pent the vapours with a rumbling found
- " Heave from below, and rend the hollow ground:
- " A founding flaw succeeds: and from on high,
- " The Gods with hate beheld the nether fky:
- " The ghosts repine at violated right;
- "And curse th' invading sun; and sicken at the sight."

 DRYDEN's Virg. Æn. viii. 321.

Author's Note.

²⁰ See LE CLERC Comment. Hagiographa: consult the Index for the word Immortalitas.

what manner it existed; and they were not possessed of that subtilty of language, which enables men to speak with plausibility on fubjects abstrufe, and remote from the apprehension of the fenses, and to cover their ignorance with learned disputation. The condition, the form, the habitation of departed spirits were therefore concealed from the Hebrews equally with the rest of mankind. Nor did revelation afford them the smallest assistance on this subject; not, perhaps, because the divine Providence was difposed to withhold this information from them, but because the present condition of the human mind renders it incapable of receiving it. For when the understanding contemplates things distinct from body and matter, from the want of just ideas, it is compelled to have recourse to fuch as are false and fictitious, and to delineate the incorporeal world by things corporeal and terrestrial. Thus, observing that after death the body returned to the earth, and that it was deposited in a sepulchre, after the manner which has just been described, a fort of popular notion prevailed among the Hebrews, as well as among other nations, that the life which M 2

which succeeded the present was to be passed beneath the earth: and to this notion even the sacred prophets were obliged to allude occasionally, if they wished to be understood by the people on this subject.

Hence the meaning is evident, when the deceased are said to "descend into the pit 21, "to the nether parts of the earth, to the "gates and chambers of death, to the strony places, to the sides, to the gates of the "caverns;" when it is said, "that the grave "has swallowed them up, and closed its "mouth upon them 22;" that "they lie down in the deep 23; immersed in a desert "place, in the gulph, in thick darkness, in the land of darkness and the shadow of death, wild, hideous, where all is disorder

פי באר פ, Psal. cxli. ק. פי באר B, Psal. lxix. 16. See alfo Isal. v. 14.

ימצולה Psal. lxix. 16. lxxxviii. אונה, Jos iii. 14. Ezek. xxvi. 20.

" and darkness: and darkness, as it were,

" instead of light diffuseth its beams "." 10

The poets of other nations, amidst all their fictions, have yet retained a congenial picture of the habitations of the dead: Thus the tragic poet has admirably described the deep course of Acheron:

Thro' dreary caves cut in the rugged rock,
Where reigns the darkness of perpetual hell25."

But how grand and magnificent a scene is depicted by the Hebrew poets from the same materials, in which their deceased heroes and kings are seen to advance from the earth! Figure to yourselves a vast, dreary, dark, sepulchral cavern 26, where the kings of the nations lie, each upon his bed of dust 27, the arms of each beside him, his sword under his head 28, and the graves of their numerous

hofts

²⁴ I remember, though I cannot refer to the passage, some Arabian writer considers the nocturnal darkness as an emanation from an opaque body, just as the light of day proceeds from the sun. S. H.

²⁵ Cic. Tufc. Queft. 1.

²⁶ Isai. xiv. 9, 18. Ezek. xxxii. 19, 21, &c.

²⁷ משכב Isai. lvii. 2. Ezek. xxxii. 25. א שמכה, the cell which receives the farcophagus.

²⁸ Ezek. xxxii. 27. See 1 Macc. xiii. 29. M 3

hofts round about them *9: Behold! the king of Babylon is introduced, they all rife and go forth to meet him; and receive him as he approaches! " Art thou also come down " unto us? Art thou become like unto us? " Art thou cut down and withered in thy " ftrength, O thou destroyer of the na-" tions!"-But I reluctantly refrain.-It is not for me, nor indeed for human ability, to explain these subjects with a becoming You will fee this transcendent dignity. imagery, yourselves, better and more completely displayed in that triumphal fong, which was composed by Isaiah 10 (the first of all poets for fublimity and elegance) previous to the death of the king of Babylon. Ezekiel " also has nobly illustrated the same scene, with similar machinery, in the last prophecy concerning the fall of Pharoah; that remarkable example of the terrific, which is indeed deservedly accounted the peculiar excellence of this Prophet.

²⁹ EZEK. XXXII. 22, 23, 24.

³⁰ ISAI. xiv. 4-27. 31 EZEK. XXXII. 18-32.

LECTURE VIII.

OF POETIC IMAGERY FROM SACRED TOPICS.

Imagery, which is borrowed from the rites and ceremonies of religion, peculiarly liable to obscurity and mistake—In-stances of expressions, which appear uncommonly harsh; and of others, the principal elegance of which would be lost, unless we adverted to the nature of the sacred rites—The exordium of the hundred and fourth Psalm explained.

HE present disquisition concerning the poetical imagery of the Hebrews was undertaken, Gentlemen, principally with a view of guarding you against an error, which is apt to mislead those who peruse without fufficient attention and information writings of so old a date; namely, that of accounting vulgar, mean, or obscure, passages which were probably accounted among the most perspicuous and sublime by the people to whom they were addressed. Now, if with respect even to that imagery, which is borrowed from objects of nature, and of common life, (of which we have just been treating) fuch a caution was proper, it will furely be still more necessary with respect to that which M 4

which is borrowed from the facred mysteries of religion. For though much of that imagery which was taken by the Hebrew writers from the general face of nature, or from the cuftoms of common life, was peculiar to their own country, yet much, it must be confessed, was equally familiar to the rest of the world; but that, which was suggested by the rites and ceremonies of religion, was altogether peculiar to themselves, and was but little known beyond the limits of Judea. Since, therefore, this topic in particular feems to involve many fuch difficulties and inconveniencies, it appears to me deserving of a ferious investigation; and such investigation, I flatter myself, will tend to restore in some degree the real majesty of the Hebrew poetry, which feems to have shone forth in former times with no ordinary fplendour.

The religion of the Hebrews embraced a very extensive circle of divine and human economy. It not only included all that regarded the worship of God; it extended even to the regulation of the commonwealth, the ratification of the laws, the forms and administration of justice, and almost all the relations of civil and domestic life. With them almost

almost every point of conduct was connected either directly or indirectly with their religion. Things which were held least in esteem by other nations, bore among them the fanction of divine authority, and had a very close alliance with both the more ferious concerns of life and the facred ceremonies. On these accounts it happens in the first place, that abundance of metaphors occur in the Hebrew poetry deduced from facred subjects; and further, that there is a necessity for the most diligent observation, lest that very connexion with the affairs of religion should escape us. For should we be mistaken in so material a point; should we erroneously account as common or profane what is in its nature divine; or should we rank among the mean and the vulgar, fentiments and images which are facred and fublime; it is incredible how much the strength of the language, and the force and majesty of the ideas, will be destroyed. Nothing in nature, indeed, can be fo conducive to the fublime, as those conceptions which are fuggested by the contemplation of the greatest of all beings; and when the august form of Religion presents itself to the mental eye,

A fervent pleasure, and an awe divine Seizes the soul, and lifts it to its God.

It follows therefore of course, that the dignity of the Hebrew poetry must in some measure be diminished in our eyes, since not only the connexion of the imagery with facred things must frequently escape our observation, but even when it is most apparent, it can scarcely ftrike us with that force and vivacity with which it must have penetrated the minds of the Hebrews. The whole system of the Hebrew rites is one great and complicated allegory, to the fludy and observance of which all possible diligence and attention were incessantly dedicated by those who were employed in the facred offices. On this occupation and study, therefore, all good and confiderate men were intent; it conftituted all their business, all their amusement; it was their treasure and their hope; on this every care and every thought was employed; and the utmost fanctity and reverence distinguished every part of their conduct which had any relation to it. Much dignity and fublimity must also have resulted from the recollection, which these allusions produced, of the splendour and magnificence of the sacred

cred rites themselves; the force of which upon the minds of those who had frequent opportunities of observing them must have been incredible. Such a folemn grandeur attended these rites, especially after the building of Solomon's temple, that although we are possessed of very accurate descriptions, our imaginations are still utterly unable to embody them. Many allufions, therefore, of this kind, which the Hebrew poets found particularly energetic, and highly popular among their countrymen, may possibly appear to us mean and contemptible; fince many things which were held by them in the highest veneration, are by us but little regarded, or perhaps but little understood.

I shall subjoin a few examples of what I have just been remarking; or rather I shall point out a few topics, which will of them-selves suggest a variety of examples.

Much of the Jewish law is employed in discriminating between things clean and unclean; in removing, and making atonement for things polluted or prescribed; and under these ceremonies, as under a veil or covering, a meaning the most important and sacred is concealed, as would be apparent from the

nature

nature of them, even if we had not besides, other clear and explicit authority for this opinion. Among the rest are certain diseases and infirmities of the body, and some customs evidently in themselves indifferent : these, on a curfory view, feem light and trivial; but when the reasons of them are properly explored, they are found to be of confiderable importance. We are not to wonder, therefore, if the facred poets fometimes have recourse to these topics for imagery, even on the most momentous occasions, when they difplay the general depravity inherent in the human mind ', or exprobrate the corrupt manners of their own people', or when they deplore the abject state of the virgin, the daughter of Sion, polluted and exposed 1. If we confider these metaphors without any reference to the religion of their authors, they will doubtless appear in some degree difgusting and inelegant; if we refer them to their genuine fource, to the peculiar rites of the Hebrews, they will be found wanting neither in force nor in dignity. Of the same nature, or at least analogous to them, are

^{*} Isai. lxiv. 6. * Isai. i. 5, 6, 16. EZEK. XXXVI. 17.

^{*} LAM. i. 8, 9, 17. and ii. 2.

those ardent expressions of grief and misery, which are poured forth by the royal prophet (who, indeed, in many of those divine compositions personates a character far more exalted than his own); especially when he complains, that he is wasted and confumed with the loathsomeness of disease, and bowed down and depressed with a burden of fin too heavy for human nature to fustain 4. On reading these passages, some, who were but little acquainted with the genius of the Hebrew poetry, have pretended to inquire into the nature of the disease with which the poet was affected; not less absurdly, in my opinion, than if they had perplexed themselves to discover in what river he was plunged, when he complains that "the deep waters " had gone over his foul."

But as there are many passages in the Hebrew poets, which may seem to require a similar defence, so there are in all probability many, which, although they now appear to abound in beauties and elegancies, would yet be thought much more sublime, were they illustrated from those sacred rites to which they allude; and, as excellent pic-

^{*} See PSAL. XXXVIII.

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tures, viewed in their proper light. To this purpose many inftances might be produced from one topic, namely, from the precious and magnificent ornaments of the priest's attire. Such was the gracefulness, such the magnificence of the facerdotal vestments, especially those of the high-priest; so adapted were fhey, as Moses says ', to the expression of glory and of beauty, that to those, who were impressed with an equal opinion of the fanctity of the wearer, nothing could poffibly appear more venerable and fublime. To these, therefore, we find frequent allusions in the Hebrew poets, when they have occafion to describe extraordinary beauty or comelines, or to delineate the perfect form of supreme Majesty. The elegant Isaiah has a most beautiful idea of this kind, when he describes in his own peculiar manner (that is, most magnificently) the exultation and glory of the Church, after its triumphal restoration. Pursuing the allusion, he decorates her with the vestments of salvation, and clothes her in the robe of righteoufness. He afterwards compares the Church to a

⁻⁵ Exon. xxviii. 2. See Ecclus 1. 5-13.

[•] Isal. lxi. 10.

bridegroom dressed for the marriage, to which comparison incredible dignity is added by the word Ikoben, a metaphor plainly taken from the apparel of the priests, the force of which, therefore, no modern language can express. No imagery, indeed, which the Hebrew writers could employ, was equally adapted with this to the display (as far as the human powers can conceive or depict the subject) of the infinite majesty of God. "Jehovah" is therefore introduced by the Psalmist, as "clothed with glory and with strength?," he is "girded with power s;" which are the very terms appropriated to the describing of the dress and ornaments of the priests.

Thus far may appear plain and indifputable; but, if I mistake not, there are other passages, the beauty of which lies still more remote from common observation. In that most perfect ode, which celebrates the immensity of the Omnipresent Deity, and the wisdom of the divine Artificer in forming the human body, the author uses a metaphor derived from the most subtile art of the Phrygian workman:

PSAL, xciii. 1.

PSAL. lxv. 7.

"When I was wrought with a needle in the

Whoever observes this, (in truth he will not be able to observe it in the common translations) and at the same time reflects upon the wonderful mechanism of the human body, the various implications of the veins, arteries, fibres, and membranes; the "un-" describable texture" of the whole fabric: may, indeed, feel the beauty and gracefulness of this well-adapted metaphor, but will miss much of its force and fublimity, unless he be apprized that the art of defigning in needlework was wholly dedicated to the ufe of the fanctuary, and, by a direct precept of the divine law, chiefly employed in furnishing a part of the facerdotal habit 10, and the veils for the entrance of the tabernacle. Thus, the poet compares the wisdom of the divine Artificer with the most estimable of human arts, that art which was dignified by being confecrated altogether to the use of religion; and the workmanship of which was so ex-

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quisite,

⁹ Psal. exxxix. 15. Compare Ezek, xvi. 10, 13, 18.

quisite, that even the facred writings feem to attribute it to a supernatural guidance "...

I will instance also another topic, which, if I am not deceived, will fuggest several remarkable examples to this purpose. There is one of the Hebrew poems, which has been long fince diftinguished by universal approbation; the subject is the wisdom and design of the Creator in the formation of the universe: you will easily perceive that I have in view the hundred and fourth Pfalm. The exordium is most sublime, and consists of a delineation of the divine Majesty and power, as exemplified in the admirable constitution of nature. On this subject, since it is absolutely necessary to employ figurative language, the poet has introduced fuch metaphors as were accounted by the Hebrews the most magnificent and most worthy; for all of them are, in my opinion, borrowed from the Tabernacle: but I find it will be necessary to quote the passage itself, and I shall endeavour to explain it as briefly as possible.

The poet first expresses his sense of the greatness and power of the Deity in plain and familiar language; and then breaks out in metaphor:

" See Exop. xxxv. 30-35.

Where observe the word labash (to invest) is the word always used to express the ceremony of putting on the facerdotal ornaments.

"Covering thyfelf with light as with a garment:"

The Light in the Holy of Holies, the manifest symbol of the divine Presence, is figured under this idea "; and this singular example

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See Exod. xl. 34—38. Lev. xvi. 2. Numb. ix, 15, 16. I Kinus viii. 10, 11. 2 Chron. vii. 1, 2. A fimilar allusion Isai. iv. 5. lx. 2, 19. Zech. ii. 5. Rev. xxi. 23. Author's Note.

I do not know upon what authority our Author has received this fact. The Rabbies, who talk much about the Shechina, could not possibly be witnesses of that fight, which they themselves confess had disappeared for many ages before their time, and had never been feen in the fecond temple. Who, indeed, that is acquainted with the rules which found reason dictates, and which all who study history must regard, will give credit, in a matter of fo great antiquity, to witnesses, whose faculty in fabricating falfhood has been to frequently exposed, and especially as they themselves consels, that they do not report the fact upon the authority of any books or records, but merely upon the tradition of their ancestors? and no man can be ignorant how much fuch a notion is likely to increase in the different hands through which it passes. reality, I do not suppose our Author took up the matter upon their representation, but that he founded his opinion

to confide th

is made use of figuratively to express the universal and inestable glory of God.

" Stretching out the heavens as a curtain:"

Jeringnah is the word made use of, and is the very name of those curtains, with which the Tabernacle was covered at the top and round about. The Seventy seem to have had this in view, when they render it work depow (as a skin) 14: whence the Vulgate secut

upon the passage in Levit. xvi. 2. which, however, the learned Thaleman has asserted, is not to be understood of a miraculous Shechina, but of a cloud of smoke, which surrounded the throne consecrated to the Deity, less the vacant seat should be exposed to the multitude. From the 13th verse of the same chapter the same author argues, that the cloud upon the mercy-seat was factitious, or arose from the incense which was offered there; though I cannot say that I am so entirely of his opinion as to believe, that not even upon the solemn day of inauguration, a cloud of a miraculous nature rested on the Cherubims. Unless, therefore, we interpret this passage of the Psalmist, as intimating that God is the sountain of all light, I would refer it to that part of the history of creation, which relates the first great display of Almighty power. M.

¹³ I do not see why we should suppose the comparison to relate to the tabernacle of Moses more than to any other superb sabric of that kind. M.

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14 Compare Exod. xxvi. 7, &c. with the SEPTUA-

pellem

pellem (which is a literal translation of the Septuagint); and another of the old translators depute (a hide or skin).

"Laying the beams of his chambers in the "waters:"

In these words the poet admirably expresses the nature of the air, which, from various and shoating elements, is formed into one regular and uniform mass, by a metaphor drawn from the singular construction of the Tabernacle: for it consisted of many different parts, which might be easily separated, but which were united by a curious and artful junction and adaptation to each other ". He proceeds:

Making the clouds his chariot;

"Walking upon the wings of the wind:"

Author prove any thing, it proves that any raftered building may be compared to the air. For my own part I am certain, that in this passage there is no allusion at all to the tabernacle, in which there was no cænaculum, or upper chamber, but rather to the houses in Palestine, at the top of which there was a cænaculum, or chamber, apart from the rest, for the sake of retirement, which has been very accurately described by Shaw. M.

He had before exhibited the divine Majesty under the appearance which it assumed in the Holy of Holies, that of a bright and dazzling light: he now describes it according to that which it assumed, when God accompanied the ark in the pillar of a cloud, which was carried along through the atmosphere. That vehicle of the divine Presence is, indeed, distinguished in the facred history by the particular appellation of a chariot 16.

" Making the winds his messengers,

" And his ministers a flaming fire:"

The elements are described as prompt and ready in executing the commands of Jeho-vah, as angels, messengers, or ministers serving at the Tabernacle, the Hebrew word being exactly expressive of the latter sense.

"Who founded the earth upon its bases:"

The following phrase also is directly taken from the same:

ge tabanacle, in which there

That it should not be displaced for more than

16 1 CHRON, xxviii. 18. See also Ecclus xlix. 8.

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That

Perhaps, in pursuing this investigation with so much subtilty and minuteness, I have scarcely acted consistently with the customs of this place, or the nature of my design: but it appeared absolutely necessary so to do, in order to make myself perfectly understood; and to demonstrate, that it is scarcely, or not at all, possible for any translation fully to represent the genuine sense of the sacred poets, and that delicate connexion which for the most part exists between their poetical imagery, and the peculiar circumstances of their nation 18. This connexion frequently depends

PSAL. lxxviii. 69-7 ad 1/27 retverseld and 16 mil 33

am sure I have experienced the truth of the observation in this very attempt, that many of the minuter beauties of style are necessarily lost; a translator is scarcely allowed to intrude upon his author any figures or images of his own, and many which appear in the original must be omitted

depends upon the use of certain terms, upon a certain association between words and things, which a translation generally perplexes, and very frequently destroys. This, therefore, is not to be preserved in the most literal and accurate version, much less in any poetical translation, or rather imitation; though there are extant some not unsuccessful attempts of this kind. To relish completely all the excellencies of the Hebrew literature, the fountains themselves must be approached, the peculiar flavour of which cannot be conveyed by aqueducts, or indeed by any exertion of modern art.

omitted of course. Metaphors, synecdoches, and metonymies, are frequently untractable; the corresponding words would probably in a figurative sense appear harsh or obscure. The observation, however, applies with less justice to our common version of the Bible than to any translation whatever. It was made in a very early stage of our literature, and when the language was by no means formed: in such a state of the language, the figurative diction of the Hebrews might be literally rendered without violence to the national taste; and the frequent recurrence of the same images and expressions serves to familiarize them to us. Time and habit have now given it force and authority; and I believe there never was an instance of any translation, so very literal and exact, being read with such universal satisfaction and p casure. T.

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LECTURE IX.

OF POETIC IMAGERY FROM THE SACRED

The imagery from the sacred bistory is the most luminous and evoldent of all.—The peculiar nature of this kind of metaphor explained, as used by the Hebrew poets.—The order of the topics which commonly surnish them: the Chaos and Creation; the Deluge; the Destruction of Sodom; the emigration of the Israelites from Egypt; the descent of God upon Mount Sinah—This species of metaphor excellently adapted to the sacred poetry, and particularly to the prophetic; not easy to form any comparison between the sacred and profane poetry in this respect.

To OUR distinct classes of imagery having been specified as capable of being introduced in a metaphorical form into the poetry of the Hebrews, the last of these, or that which is suggested by the more remarkable transactions recorded in the sacred history, now remains to be examined. Here, however, since the nature of the subject differs in some degree from the former objects of our investigation, so the manner of treating it must be also different. The principal design

defign of our late disquisition was, by confidering the circumstances, customs, opinions, and sentiments of the Hebrews, to facilitate our approach to the interiour beauties of their poetry; and, by duly examining the nature of the circumstances, to estimate more properly the force and power of each; to dispel as much as possible the mists of antiquity; to restore their native perspicuity to fuch paffages as appear obfcure, their native agreeableness to fuch as now inspire us with fentiments of difgust, their proper allurement and elegance to those which seem barsh and vulgar, and their original dignity to those which the changeableness of custom has rendered contemptible or mean. In this divifion of our subject; on the contrary, but little will occur either difficult or obscure; nothing which will feem to require explication or defence: all will be at once perspicuous, splendid, and fublimed Sacred history illuminates this class of imagery with its proper light, and renders it scarcely less conspicuous to us than to the Hebrews themselves. There is, indeed, this difference, that to the Hebrews the objects of these allusions were all naof aliferent. The paner tional

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The manner in which these metaphors are formed is well deferving of observation, and is in fact as follows. In describing or embellishing illustrious actions, or future events of a miraculous nature, the Hebrew poets are accustomed to introduce allusions to the actions of former times, fuch as possess a conspicuous place in their history; and thus they illuminate with colours, foreign, indeed, but similar, the future by the past, the recent by the antique, facts less known by others more generally understood: and as this property feems peculiar to the poetry of the Hebrews, at least is but feldom to be met with L tena

in that of other nations, I have determined to illustrate this part of my subject with a greater variety of examples than usual. I mean, therefore, to instance in a regular order certain topics or common-places of Scripture, which seem to have surnished; if not all, at least the principal part of these allusions: it will be necessary at the same time to remark their sigurative power and effect, and the regular and uniform method pursued in the application of them, which has been already stated as characteristical of the poetical imagery of the Hebrews.

The first of these topics, or common places, is the Chaos and the Creation, which compose the first pages of the facred history. These are constantly alluded to, as expressive of any remarkable change, whether prosperous or adverse, in the public affairs; of the overthrow or restoration of kingdoms and nations: and are consequently very common in the prophetic poetry, particularly when any unusual degree of boldness is attempted. If the subject be the destruction of the Jewish empire by the Chaldeans, or a strong denunciation of ruin against the enemies of Israel,

Israel, it is depicted in exactly the same colours, as if universal nature were about to relapse into the primeval chaos. Thus Jeremiah, in that sublime, and indeed more than poetical vision, in which is represented the impending desolation of Judea:

- "I beheld the earth, and lo! disorder and con"fusion;
- "The heavens also, and there was no light.
- " I beheld the mountains, and lo! they trembled;
- " And all the hills shook.

Lizoni T

- " I beheld, and lo! there was not a man;
- "And all the fowls of the heavens were fled.
- "I beheld, and lo! the fruitful field (was be-
- "And all its cities were thrown down,
- " Before the presence of JEHOVAH,
- " Before the fierce heat of his anger "."

And on a fimilar subject Isaiah expresses himfelf with wonderful force and sublimity:

JER. iv. 23—26. This image, and that which follows from Joel, the learned Michaelis will not allow to relate to the Mosaic chaos, but supposes them to be no more than a description of some horrible and desolating tempest. Of this the reader must judge for himself. T.

" And

- " And he shall stretch over her the line of de-
- " And the plummet of emptiness "."

Each of them not only had in his mind the Mosaic chaos, but actually uses the words of the divine historian. The same subjects are amplified and embellished by the prophets with several adjuncts:

- " The fun and the moon are darkened,
- " And the stars withdraw their shining.
- " JEHOVAH also will thunder from Sion,
- " And from Jerusalem will he utter his voice;
- " And the heavens and the earth shall shake ."
- " And all the hoft of heaven shall waste away:
- " And the heavens shall be rolled up like a feroll;
- " And all their hoft shall wither; all oroled "
- " As the withered leaf falleth from the wine;
- " And as the blighted fig from the fig-tree "."

On the contrary, when he foretels the restoration of the Israelites:

- " For I am JEHOVAH thy God; 22 VI AST
- tows from Joel, tal Held on the first of the least to the Molare chaos, but supposes trees to the Molare chaos, but supposes trees

more than a description of some horrible and column compensation to dis the leader must provide the last.

⁴ Isai. xxxiv. 4.

Though the waves thereof roar;

" JEHOVAH God of Hofts is his name.

" I have put my words in thy mouth;

- And with the shadow of my hand have I co-
- To fretch out the heavens, and to lay the
- "And to fay unto Sion, Thou art my people "."

 Thus
- * Isal. II. 15, 16. Ragang, "tranquilizing (or) in"frantaneously stilling:" it is commonly rendered clearing, dividing, not only in this, but in the parallel places,
 Jer. xxxi. 35. Job xxvi. 12. I am, however, of opinion, that the meaning of the word has been totally mistaken. It denotes strictly something instantaneous; a
 constant of motion, or a sudden quieting; as when a bird
 suddenly lights upon a tree. See Isal. xxxiv. 14. The
 Septuagint very properly renders it, in the abovequoted passage in Job, ralemanos. Consult the Concordance.
- "If any doubt can remain concerning this translation." of the word Ragang, it will meet sufficient confirmation from the Arabic, in which the same verb implies, to reduce a thing to its former, or a better, state. Whence are derived the following words, Regang, a lake (as it were a flood of water stopped and confined) Ragiang, to stop or confine a flood of water; Ragangan, stagnant or confined waters." H.

Concerning the phrase " to stretch out the heavens," consult VITRING. in Loc. Author's Note.

- "Thus therefore shall JEHOVAH confole Sion; "
- " He shall confole her desolations:
- " And he shall make her wilderness like Eden;
- " And her defert like the garden of JEHOVAH :"
- " Joy and gladness shall be found in her;
- "Thanksgiving, and the voice of melody 6."

In the former of these two last-quoted examples the universal deluge is exactly delineated, and on similar subjects the same imagery generally occurs. Thus, as the devastation of the Holy Land is frequently represented by the restoration of ancient Chaos, so the same event is sometimes expressed in metaphors suggested by the universal deluge:

"Behold, Jenovan emptieth the land, and maketh it waste;

" ver. 16. To Aretch out the heavens] In the present text

" it is mus, to plant the heavens: the phrase is certainly

" very obscure; and in all probability is a mistake for

". This latter is the word nied in ver. 13. just

" before, in the very fame fentence; and this phrase oc-

" curs frequently in Isaiah, Chap. xl. 22. xlii. 5. " xliv. 24. xlv. 12. The former in no other place. It

" is also very remarkable, that in the Samaritan text,

" NUMB. xxiv. 6. these two words are twice changed,

" by mistake, one for the other, in the same verse."

Bishop Lowth's Isaiah, Notes, p. 231:

- "He even turneth it upside down, and scattereth abroad the inhabitants.
- " For the flood-gates from on high are opened;"
- " And the foundations of the earth tremble.
- " The land is grievoully shaken;
- " The land is utterly shattered to pieces;
- " The land is violently moved out of her place;
- " The land reeleth to and fro like a drunkard;
- "And moveth this way and that, like a lodge for a night?"

These are great ideas; indeed the human mind cannot easily conceive any thing greater or more sublime. There is nothing, however, of this kind more forcible and elevated than that imagery which is taken from the destruction of Sodom, that being the next in order of these topics, and generally applied to express the punishments to be inslicted by the Almighty on the wicked:

" He

⁷ ISAI. XXIV. 1, 18, 19, 20. " Bolckab, sprpwoes auler,

⁽defolateth it) SEPT. and in the same sense the Jewish

[&]quot; Commentators: amongst whom R. D. Kiment, hav-

ing recourse to the Arabic, says, the word Balokah

[&]quot; fignifies in that language, a place in which no plant is found to vegetate." H.

[&]quot;The word Melunah properly signifies an abode changed in nightly from place to place; and is therefore expressive of

[&]quot; the vibrating and unstable situation of the earth. The

" He shall rain live coals upon the ungodly,"

" Fire and fulphur, and a burning florm : this
" shall be the contents of their cup?"

" For

" SEPT. is οπωροφυλακιον. The TARG. and SYR. κήτω,

" a couch for one night; a travelling bed. See Buxtors

" Lex Chald. col. 1670. KIMCHI also explains the word

" in the same manner." H. Author's Note.

This is an admirable image, and is taken from the school of nature. The wind Zilgapheth, which blows from the East, is very pestilential, and therefore almost proverbial among the Orientals. In the months of July and August, when it happens to continue for the space of ten minutes, it kills whatever is exposed to it. Many wonderful stories are related of its effects by the Arabians, and their poets seign that the wicked, in their place of eternal torment, are to breathe this pestiserous wind as their vital air.

PSAL. xi. 6. Pachim, "live coals," and paras, as it is rendered by the old Translator, Chrys. in Loc. Globes of fire, or meteors, such as Pliny calls Bolidas, Nat. Hist. ii. 26. or simply the lightning seems to be understood. Compare PSAL. xviii. 13, 14. Josephus on the Destruction of Sodom, "God assailed the city with his "thunderbolts;" Antig. i. 11. Philo on the same: "Lightning sell down from heaven." De Vit. Mas. i. 12. This is certainly more agreeable to the context than snares. The root is Puach, which though it sometimes means to ensnare, yet more frequently means to breathe forth, or emit, sire, for instance. Exer. xxi. 31. "In the fire of my wrath I will blow upon thee." The Ammonites are spoken of, as thrown into the surnace of the yol. 1.

- " For it is the day of vengeance to JEHOVAH;
- "The year of recompence to the defender of " the cause of Sion.
- " And her torrents shall be turned into pitch,
- " And her dust into sulphur;

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- "And her whole land shall become burning o pitch:
- " By night or by day it shall not be extinguished;
- " For ever fhall her smoke ascend:

divine wrath: compare ch. xxii, 21. where almost the fame words occur, except that the corresponding (and in this case synonymous) verb Napach is made use of, whence Mapnach, a bellows: JER. vi. 29. In the same sense the verb Puach is introduced Prov. xxix. 8. " Scorners will " inflame a city." So also the SEPT. SYMMACHUS, the Syriac; and rightly, as appears from the antithetic member of the sentence: " but wife men will turn away " wrath." From this explication of the root Puach, the word Pach; a coal blown up, is rightly derived : and Piach, (Exop. ix. 8.) embers, in which the fire may yet be excited by blowing.

- "The true sense of the word Pachim in this place, " burning coals," will eafily be confirmed from the ule
- " of the verb Puach in the Arabic " to boil a pot:" ", whence Puchat (vehement heat, or burning). It can-
- " not, however, be denied, that the Orientals sometimes
- ci call the LIGHTNING, Snares, or chains. The Arabic
- word noto, (plur. band) according to GoLIUS, not
- " only fignifies a chain, but also the track of a thunder-
- " bolt through the clouds; so called, I apprehend, from the
- " continual corruscations, which seem to be connected
- " with each other like a chain." H. Author's Note.

- "From generation to generation the shall lie
- "To everlasting ages no one shall pass through

The emigration of the Israelites from Egypt, as it affords materials for many magnificent descriptions, is commonly applied in a metaphorical manner to many events, which bear no unapt resemblance to it. Does God promise to his people liberty, assistance, security, and favour? The Exodus occurs spontaneously to the mind of the poet; the dividing of the sea, the destruction of the enemy, the desert which was safely traversed, and the torrents bursting forth from the rocks, are so many splendid objects that force themselves on his imagination:

" Thus faith JEHOVAH;

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- "Who made a way in the fea;
- " And a path in the mighty waters:
- "Who brought forth the rider and the horse, the army and the warrior;
- " Together they lay down, they rose no more;
- "They were extinguished, they were quenched "like tow:

Isai. xxxiv. 8, 9, 10.

- " Remember not the former things;
- " And the things of ancient times regard not;
- " Behold, I make a new thing;
- "Even now shall it spring forth; will ye not
- " Yea, I will make in the wilderness a way;
- " In the defert streams of water "."

There is also another prophecy of the same divine poet, which in one sense (though I think not the principal) is to be understood as relating to the liberation of the Israelites from the Babylonish captivity. In the exordium the same imagery is introduced, but in a very noble personification, than which nothing can be more sublime:

- " Awake, awake, cloath thyfelf with strength,
 " O arm of Jehovah!
 - "Awake as in the days of old, the ancient ge-
- " Art thou not the same, that smote Rahab, that wounded the dragon?
- "Art thou not the same, that dried up the sea,
 "the waters of the great deep?
- "That made the depths of the sea a path for the redeemed to pass through 12."

[&]quot; Isai. xliii. 16-19. See alfo xlviii. 21.

¹² Isai. li. 9, 10.

Of the same kind is the last of these topics which I shall instance, the descent of Jehovah at the delivery of the Law. When the Almighty is described as coming to execute judgment, to deliver the pious, and to destroy his enemies, or in any manner exerting his divine power upon earth, the description is embellished from that tremendous scene which was exhibited upon Mount Sinah ": there is no imagery more frequently recurred to than this, and there is none more sublime: I will only trouble you with two examples:

- " For, behold, Jehovan will go forth from his "place;
- "And he will come down, and will tread on the high places of the earth.
- " And the mountains shall be molten under him:
- " And the vallies shall cleave afunder;
- " As waters poured down a fteep place "."
- " The earth shook and was alarmed,
- " And the foundations of the hills rocked with
- " For the wrath of Jehovan was hot against them.

¹³ See Exod. xix. 16, 18. 'DEUT. iv. 11, 12.

¹⁴ Mic. i. 3, 4.

- Before his face a smoke ascended,
- " And a flame confumed before his presence,
- " Burning fires were kindled by it.
- " He bowed the heavens and came down,
- " And clouds of darkness were beneath his feet.
- " He rode upon the pinions of the Cherubim,
- " And flew on the wings of the wind.
- "He concealed himself in a veil of darkness;
- " A pavilion encompassed him
- " Of black water, and thick clouds of æther 15.
- "From the brightness before him thick clouds "past along,
- " Hailstones and burning fires.
- " JEHOVAH thundered in the heavens;
- And the most high God sent forth his voice;
- " He shot out his arrows and dispersed the ene-
- "And he multiplied his thunder and confounded

These examples, though literally translated, and destitute of the harmony of verse, will I think sufficiently demonstrate the force,

[&]quot;'''' Ver. 13 and 14. They seem to be corrected by the parallel passage, 2 SAM. XXII. 13, 14. See Kennicot, Dissert. i. Of the Hebrew Text, p. 464. "The words wanting in four Manuscripts." K. Author's Note.

PSAL. XVIII. 7-14.

which, when applied to other events, suggest ideas still greater, than when described as plain facts by the pen of the historian, in however magnificent terms: for to the greatness and sublimity of the images which are alluded to, is added the pleasure and admiration which results from the comparison between them and the objects which they are brought to illustrate.

It is, however, worthy of observation, that, since many of these images possess such a degree of resemblance as renders them equally sit for the illustration of the same objects, it frequently happens that several of them are collected together, in order to magnify and embellish some particular event: of this there is an example in that very thanksgiving ode of David, which we have just now quoted '7. For, after describing the wrath and majesty of God, in imagery taken from the descent upon Mount Sinai, as already explained, in the very next verse, the division of the Red-sea and the River Jordan is alluded to:

(pecifical

See also Isai. xxxiv. and what is remarked on that passage, Lect. XX.

- "Then appeared the channels of the waters;
- " The foundations of the world were discovered;
- " At thy reproofs, O JEHOVAH!
- " At the breathing of the spirit of thine anger 18."

It is evident, however, as well from the examples which have been adduced, as from the nature of the thing itself, that this species of metaphor is peculiarly adapted to the prophetic poetry. For some degree of obscurity is the necessary attendant upon prophecy; not that, indeed, which confuses the diction, and darkens the ftyle; but that which refults from the necessity of repressing a part of the future, and from the impropriety of making a complete revelation of every circumstance connected with the prediction. The event itself, therefore, is often clearly indicated, but the manner and the circumstances are generally involved in obscurity. To this purpose imagery such as we have Wind tigned field book and drive an

PSAL. xviii. 16. Allusions to the destruction of Nimrod, the first institutor of idolatry, and his adherents, are, in the Prophets at least, as frequent, if not more so, than to any other of the topics here noticed.—Examples of this kind I have pointed out in a Differtation on Fallen Angels, published by Johnson:—and in another edition shall instance many more. S. H.

specified is excellently adapted, for it enables the prophet more forcibly to impress upon the minds of his auditors those parts of his fubject which admit of amplification, the force, the splendour, the magnitude of every incident; and at the fame time more completely to conceal, what are proper to be concealed, the order, the mode, and the minuter circumstances attending the event It is also no less apparent, that in this respect the facred poetry bears little or no analogy to that of other nations; fince neither history nor fable afforded to the profane writers a fufficiently important store of this kind of imagery; nor did their subjects in general require that use or application of it. fines

This species of metaphor is indeed so adapted, as I before observed, to the nature of prophecy, that even profane poetry, when of the prophetic kind, is not altogether destitute of it: and we find that Virgil himself, in delivering his prophecies, has more than once adopted this method:

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[&]quot; Simois nor Xanthus shall be wanting there;

[&]quot; A new Achilles shall in arms appear:

[&]quot; And he too goddess-born.

[&]quot; Another

- "Another Tiphys shall new seas explore,
- " Another Argos brave the Iberian shore,
- " Another Helen other wars create,
- " And great Achilles urge the Trojan fate ":"

Though some will perhaps be inclined to interpret this passage literally from the completion of the Great year, and the doctrine of the general restitution of all things ?. There is, indeed, this difference between the sacred and profane writers, that among the latter we find frequent examples of metaphors taken from some remarkable person and event, applied to some other event or character "; but we never find from such facts

¹⁹ DRYDEN's Virgil, Æn. vi. 135. Eclog. iv. 41.

See ORIGEN contra Celfum, Lib. iv. p. 208. Edit. Spencer.

Allusions to ancient history, both fabulous and authentic, are common with the poets and orators of all nations. There is a very fine one of this kind in the fecond Philippic of Cicero. When he replies to Antony's accusation of being concerned in Cæsar's death, he exclaims, that he glories in the accusation:—"I esteem it," says he, "as great an honour to be accounted a partner in such an action, as if, with the princes of the Greeks, I had been inclosed in the Trojan horse." But I do not recollect a more beautiful instance than one of a contemporary poet:

facts a general or common image derived, which, as an established mode of expression, is regularly applied to the illustration of similar objects, even to the designation of a universal or unlimited idea.

I have classed all these examples under one general head of Metaphor, though many of them might more properly be referred to that of Allegory: but this circumstance is of no importance to the object which I was desirous of elucidating. Many, indeed, of those which I have produced on this last occasion, might more properly be referred to that sublimer kind of allegory, which in its principal view looks forward to a meaning much more important than that which is obvious and literal; and under the ostensible subject, as under a rind or shell, conceals one interiour and more sacred. Of this, however, we shall

- " Humility herfelf, divinely mild,
- " Sublime Religion's meek and modest child,
- " Like the dumb fon of Croefus, in the strife,
- " When force affail'd his father's facred life,
- " Breaks filence, and, with filial duty warm,
- " Bids thee revere her parent's hallowed form !"

HAYLEY's Essay on History, addressed to Mr. Gibbon, Essay iii. v. 379. T.

presently

presently have occasion to speak more explicitly; for when we come to treat of the Allegory of the Hebrews, it will be necessary to touch upon that species (however difficult and obscure the subject) in which the sublimity of many of the facred poems will be found chiefly to confift ".

22 Professor Michaelis makes a very considerable addition to this Lecture, concerning those images or figures which are taken from poetic fable. He afferts that such fable is effential to all poetry; that whoever has a taffe for poetry cannot possibly take it in a literal sense, and that the fole purpose of it is ornament and pleasure.

and the second property of

He observes that there are many particulars, in which a wonderful agreement may be discovered between the fables of the Greeks and Romans, and those of the Hebrews. He is of opinion that this agreement clearly indicates a common source, which he supposes to be Egypt. From Egypt, Homer and the other Greek poets borrowed the principal of their fables, as we may learn from Herodotus and Heliodorus: nor is it at all improbable, that the Hebrews thould do the fame, who were for two fucceffive ages the subjects and scholars of the Egyptians. The most ancient Hebrew poem, Job, abounds in Egyptian and fabulous imagery: as may be feen in the Professor's Dissertation on that subject before the Academy of Sciences.

He begins with inftancing a common fabulous notion of the fun retiring to rest in the sea, and there spending the night in the indulgence of the passions. This, he fays, is so familiar an idea to the Hebrews, that it occurs

even in profe. The fetting fun is called ALZ (to enter or come in) and the moon hour (to be received as a gueft). In the nixth Pfalm, however, the fiction is expressed in still X/X bolder terms:

- " For he hath fet a tabernacle for the fun,
- "Who cometh forth as a bridegroom from his chamber,
- " And rejoiceth as a strong man to run a race."

Nor is the description of the Atlantic very far distant from this idea, PSAL. CXXXIX. 9.

- " If I take the wings of the Morning,
- " And dwell in the uttermost parts of the sea;
- " Even there thy hand shall lead me,
- And thy right hand shall hold me."

The resemblance between this image and the fable of Aurora, who was supposed to retire to rest to the borders of the ocean, and there enter the chamber of Tithonus, can scarcely fail to strike every classical reader. There is this difference, however, between the Greek and Hebrew fictions. With the latter the "Sun runs his race," and Aurora is depicted with wings; with the former, who perhaps might imitate the Perlian manner in the description, the Sun has a chariot and horses, which do not occur in the Hebrew poets, though they are mentioned as appendages to the idol of the Sun (2 Kings xxiii. I

The Professor next observes, that the Greek and Latin poets affigned to their Jupiter a chariot and horses of thunder, probably from the resemblance between the noise of a chariot and that of thunder. The Hebrews, he remarks, have a fimilar fable; and the Cherubim are expressly the horses of IEHOVAH's chariot. He refers to a

differtation

differtation on this subject published by himself in the GOTTINGEN MEMOIRS, T. i. p. 157—189. He reminds his readers of the common but truly poetical expression, "IEHOVAH of Hosts," and how frequently he is described as "fitting upon the Cherubim," PSAL. XCIX. I.

- " JEHOVAH reigneth, let the people tremble;
- " He fitteth on the Cherubim, let the earth be moved."

In plain language he thunders, fo that the earth shakes, or as Horace would have expressed it:

- " JEHOVAH per coelum tonantes,
 - " Egit equos, volucremque currum :
- ce Quo bruta tellus, & vaga flumina,
- " Quo Styx, & invisi horrida Tænari
 - " Sedes, Atlanteusque finis
 - " Concutitur."
- G JEHOVAH Lord of all above,
- Late through the floating fields of air,
- " The face of heaven, ferene and fair,
 - " His thundering steeds and winged chariot drove;
- When at the burfting of his flames,
- The ponderous earth, and vagrant streams,
 - "Infernal Styx, the dire abode
- " Of hateful Tænarus profound,
- And Atlas to his utmost bound,
 - "Trembled beneath the terrors of the God."

FRANCIS's Hor. B. i. v. 34.

The expression is still bolder in Psal. lxviii. 17. and the same idea is introduced with superior elegance in the lxvth, where God is described as visiting the earth, and dispensing fatness and plenty. He refers also to Psal. xviii. 10.

civ. 3, 4. and to HABAK. iii, 8. He shews that this has not only been a common siction with the Greeks and Romans, but even with the Swedes, and other Northern nations. He remarks the admirable use which Milton has made of it, as well as of other poetical sictions applied to sacred subjects.

Another fable, which our Commentator points out as common to the Hebrews with the Greeks and Romans, and evidently derived from the same source, is the fiction of a Golden age. To this purpose he cites the three prophecies of Isaiah, in which the kingdom of the Messiah is described, in almost the same colours as Virgil depicts the happy state of Rome under Augustus.

He proceeds in the third place to point out the refemblance between the poetic descriptions of a future state, which are furnished by the Hebrew poets, and those of the Greeks. He is of an opinion, contrary to that of many learned men, who have attributed them to the Celts, that the Greeks were altogether indebted to Egypt for their descriptions. He quotes Josephus, who, speaking of the Essenes, a people who as to country, philosophy, opinions, discipline, were more Egyptian than Jewish, adds, " that in this respect they resemble the Greeks, namely, " in afferting that the good shall enjoy another life, in a " pleasant situation beyond the ocean, free from storms, " tempests, and all excesses of cold or heat, and which is " confrantly refreshed by a delightful breeze springing " from the ocean." - " The Greeks, in the same man-" ner," he observes, " have affigned to their heroes and "demigods, the happiness of Elysium." The opinion of the Bramins is fimilar, who, the Professor afferts, have borrowed all their manners and philosophy from the Egyptians as well as the Gauls, the Greeks, &c. &c.

He thinks, this hypothesis is clearly demonstrated by the analogy between these opinions and the rites or ceremonies of sepulture among the Egyptians. Buto, the Egyptian goddess, who presided over the dead, had a temple built upon some floating islands in the Butic lake. To this the Greeks are, by their own confession, indebted for their fable of Charon, &c. for on the day appointed for burial, the name of the deceased being announced, certain judges were convened at the lake, where a boat was ready; the pilot of which, in the Egyptian language, was called Charon. Before the deceased was put on-board, full liberty was given to all present of accusing him. But if no accuser was present, or if his accusation was proved groundless, the body was put into the boat, and carried across the lake to the sepulchral fields (DIOD. Sic. L. i. c. 92.) The sepulchres of their kings also were situated on islands formed by art, by admitting the water of the Nile, as HERODOTUS testifies (L. ii. c. 124.)

Moses, therefore, being educated among them, and initiated in their hieroglyphic learning, to which the Grecian mythology is under so many obligations, seems to allude to the sable of Elysium (or the blessed isles) when in that beautiful poem, which constitutes the acth Psalm, at the 10th verse, he thus expresses himself:

.....

[&]quot;The strength of our years is labour and forrow,

[&]quot; It passeth over quickly, and we fly."

[&]quot;The words we fly, if I am not mistaken," adds the Professor, "might be rendered, we fet fail, since there is "something alike in the actions of sailing and slying, and "the one is frequently made use of poetically for the other."

There is another passage of Moses, which, contrary to the opinion of all the commentators, M. Michaelis obferves, feems to have been understood by St. Paul alone, in the fense he speaks of, namely, the words " beyond " the fea," as alluding to the sepulchre, or Elysium fields. Moses is addressing the Israelites, not as a peet, indeed, but as an orator, concerning " the circumcifion " of the heart," of which the common rite was only an emblem or a type. The law, fays he, which I command thee this day is not hidden from thee, &c. It is not in beaven, that thou shouldest fay, Who shall go up for us to heaven, and bring it down to us? Neither is it BEYOND THE SEA, that thou shouldest fay, Who will golover the sea for us? &c. (DEUT. xxx. 11, 12, 13.) St. Paul, after quoting these words, adds, Who shall descend into the deep? that is, to bring up Christ again from the dead. The Professor acknowledges that these words created him no small difficulty, before he could perceive their agreement with the original: until one of his auditors remarked, that " Moses " might probably allude to the custom of the Egyptians, " who buried their dead on the other fide of a lake," &c. This fentiment, he fays, struck him so forcibly, that he immediately adopted it, and in consequence of it, offers the following paraphrase of the passage already quoted. " The precept" (fays Mofes) " which I now inculcate" (namely, that of loving and worshipping the one true God, which is the real circumcifion of the heart) " is " unlike some of my precepts, which have a mystical " meaning, not eafily understood. There is no need " that some person of uncommon learning should come " down from heaven to instruct you in it: no need that " fome person should cross the lake to the Isles of the " Bleffed, to learn from the dead what this obscure pre-" cept conceals. All is easy and obvious," &c.

VOL. I.

Our Annotator next refers to a passage in Jos, ch, ix. 25 and 26.

- "My days are fwifter than a courier,
- "They flee away, they fee no pleasure:
- " They are passed away with the swift ships,
- " As an eagle rufhing on his prey."

This he allows might have been faid, without any allusion to the Isles of the Blessed, or Elysium, though the picture is more striking if taken in that view; but he thinks the allusion is clear beyond a doubt if we regard the answer of Zophar, ch. xi. 16, 17, 18.

- " Thou shalt forget thy misery,
- "Or remember it as waters passed away;
- " And after the noon-tide thy age shall be happier,
- " Thou shalt fly (or fail), it shall be morning.
- Thou shalt be secure because there is hope;
- " Thou shalt dig (thy sepulchre), and calmly lie down."

If any one should doubt of these examples, he thinks there is one still clearer in ch. xxiv. 18—21.

- " He is light upon the waters:
- " His portion in the earth is curfed.
- " He shall not behold the way of the vineyards," &c.
- "That is," as he explains it, "The wicked shall be
- carried down the rapid stream of Acheron, and shall
- have their portion in a land which is accurfed. It
- if shall not be permitted them to enter into the gardens
- of the bleffed."....

The learned Professor is of opinion, that even the infernal rivers were not unknown to the Hebrews, and that they are mentioned in the xxiiid PSALM under the name of the rivers of Belial. He thinks it not fair to interpret Belial in this place Satan, into whose power David was not apprehensive of falling, though he complains that the fnares of death fell upon him, ver. 4, 5, 6. It is rather, he asserts, derived from the negative particle beli (non) and jagnal (altus fuit) that is, not high, or estimable; whence men of Belial are the vilest of men; and the rivers of Belial, the rivers of hell. The following lines in this sense are truly poetical:

- " Distracted with evils, I called upon God;
- " I am faved from my enemies.

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- " The snares of death were spread over my foul;
- " The floods of hell made me afraid;
- " The waters of Tartarus encompassed me," &c.

M.

There is fomething so ingenious in the above observations, that I could not help exhibiting a flight sketch of them to the reader; but, as I before intimated, many of them are too fanciful to challenge any ferious attention. It is impossible, for instance, to find the smallest allusion in the passage from PSAL. CXXXIX. Q. to any fable similar to that of Aurora and Tithonus.- I am, on the contrary, inclined to believe, that nothing more is meant by the wings of the morning, than an allufion to the fwift and fleeting nature of time, and particularly the pleafant and jocund hours of morning; and the poet only means to fay, " Had I the swiftness of time, and could " transport myself in a few hours to the boundaries of " the ocean, even there," &c. If one were even inclined to admit his hypothesis concerning the Cherubim, I fee no occasion to suppose them to have any kind of relation to the chariot or horses of the heathen JUPITER. P 2 The The only poetical idea, under which the great Governor of the Universe can be depicted, is that of a powerful monarch; and under this idea it is as natural for the Hebrew poets to affign him a chariot and other infignia of royalty, as for the Greeks; and this they may do without having the flightest connexion with each other, or without any necessity of studying in the Egyptian school. The supposition that the prophecies of Isaiah, relating to the time of the Messiah's appearing, are borrowed from the fables concerning the Golden age, is still more improbable. The Prophet, in those passages, is describing a state of temporal happiness; such is the intention of those poets who have celebrated the Golden age; and is it any thing extraordinary that some similar ideas occur upon a subject persectly similar, and one of so neral a nature? The arguments of our Annotator to prove that the Greeks were indebted to Egypt for their protions of a future state, demonstrate much learning and ingenuity, and are, I confess, satisfactory and convincing to me: But when he endeavours to find the fame notions in the Hebrew poets, the reader will, I think, agree with me, that he is altogether visionary, and strains violently a few general expressions to adapt them to his particular purpose. I must add, that his Latin translations of those passages of Scripture, which I thought myself in some measure obliged to follow in delivering his fentiments, are by no means so faithful to the original as our common version, and yet on these depends the principal force of his argument.

The wings of the morning, I believe, stripped of their imagery, are the beams of the rising sun. Wings are attributed to the moon by Manilius:

[&]quot; Ultima ad Hesperios infectis volveris alis :"

and, if my memory fail me not, in the hymn afcribed to Homer, and Endage.

Instead also of referring to those imaginary. Mes of the Blessed, which the Prosessor thinks are alluded to by Moses, it seems far more probable that he had a retrospect to the place where the wicked after death were supposed to be confined; and which, from the destruction of the old world by the deluge, the covering of the Asphaltic vale with the Dead Sea, &c. was believed to be situated under the waters. To this idea there are allusions in the sacred writings without number. See the second command in the Decalogue, Job xxvi. 5, 6. and many passages in the Psalms and the Prophets.—The story in the Gospel of the dæmons entering the herd of swine, and urging them into the sea, which in the Septuagint version of Joa xli. is styled to tappapen in Aspers, the Tartarus of the ability.

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LECTURE X

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OF ALLEGORY.

Three forms of Allegory: 1. Continued Metaphor; which is fearcely worth distinguishing from the simple Metaphor—The freedom of the Hebrews in confounding the forms of the Metaphor, Allegory, and Comparison: a more perfect form also of Allegory instanced—2. The Parable; and its principal characteristics: that it ought to be formed from an apt and well-known image, the signification of which is obvious and definite; also from one which is elegant and beautiful; that its parts and adjuncts be perspicuous, and conduce to the main object; that it be consistent, and must not confound the literal and figurative meaning—The Parables of the Prophets, and particularly of Ezekiel, examined according to this standard.

A NOTHER branch of the Maskel, or figurative style, is Allegory, that is, a figure which, under the literal sense of the words, conceals a foreign or distant meaning. Three forms of Allegory may be observed

The Allegorical seems to be one of the first modes of composition adopted by nations emerging from barbarism. Indeed it is only calculated to interest those who have made little progress in intellectual pursuits. It is a mere play of the fancy, and such as requires not enough

ferved in the facred poetry. The first is that which is commonly treated of by Rhetoricians, a continuation of metaphor. " When feveral kindred metaphors fucceed " one another, they alter," fays Cicero, " the form of a composition; for which " reason a succession of this kind is called by " the Greeks an Allegory; and properly, in " respect to the etymology of the word; but " Aristotle, instead of considering it as a " new species of figure, has more judiciously " comprized fuch modes of expression under "the general appellation of Metaphors"?" I therefore scarcely esteem it worth while to dwell upon this species of allegory; fince hitherto I have made no distinction between it and the fimple metaphor: for many of the examples, which I produced as metaphors, are probably of this class: the principle of

of exertion to occupy those who have been accustomed to the exercises of Reason. This remark, however, must not be extended to the exclusion of allegorical expressions or passages from poetry; but is meant only to be applied to compositions purely allegorical, such as Spenser's Fairy Queen, which, notwithstanding some incomparably poetical passages, finds sew readers in the present age. T.

3 Orator.

True b

each is the same, nor indeed would it be an easy matter to restrict each to its proper limits, or to define where the one ends or the other begins.

It will not, however, be foreign to our purpose to remark the peculiar manner, in which the Hebrew poets wie the congenial figures, Metaphor, Allegory, and Comparison, and particularly in the prophetic When they undertake to express any fentiment in ornamented language, they not only illustrate it with an abundance and variety of imagery, but they feldom temper or regulate this imagery by any fixed principle or standard. Unsatisfied with a simple metaphor, they frequently run it into an allegory, or mingle with it a direct compa-The allegory fometimes precedes and rison. fometimes follows the fimile; to this is added a frequent change of imagery, and even of persons and tenses; through the whole difplaying a degree of boldness and freedom, unconfined by rule or method, altogether peculiar to the Hebrew poetry. 1900 Stoni

sugged in many recomment managers and the dead. The sunce the sunce of the sunce of

This metaphor is immediately drawn out into an allegory, with a change of person:

"From the prey, my fon, thou art gone up;"

(to the dens in the mountains understood:)
In the succeeding sentences the person is again changed, the image is gradually advanced, and the metaphor is joined with a comparison, which is repeated:

"He stoopeth down, he coucheth, as a lion;
"And as a liones; who shall rouse him?"

Of a fimilar nature is that remarkable prophecy, in which the exuberant increase of the Gospel on its first dissemination is most explicitly foretold. In this passage, however, the mixture of the metaphor and comparison, as well as the ellipsis of the word to

"Beyond the womb of the morning is the dew

" of thy offspring to thee 4:"

be repeated, creates a degree of obscurity:

That is, "preferable to the dew which pro"ceeds from the womb of the morning;
"more copious, more abundant "." In the
interpre-

⁴ PSAL. CX. 3.

⁵ Some of the more modern translators feem at length agreed, that this is the proper fense of the passage; some

interpretation of this passage, what monstrous blunders has an ignorance of the Hebrew idiom produced!

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There

of them, however, as far as I have been able to judge, has hitherto actually explained it at length. I shall, therefore, take advantage of this opportunity to give my sentiments upon it, lest doubts should afterwards arise concerning the meaning of a very important, and (as I think) a very clear passage of holy writ. The principal difficulty proceeds from the word me-racham, and from the ambiguity of the particle n and the ellipsis of the word tal: which, I think, will be readily cleared up, if we attend to the following examples, the nature and meaning of which is evidently similar. PSAL. iv. 8.

- "Thou haft excited joy in my heart,
- Beyond the time in which their corn and wine increased:"

That is, "beyond (or superior to) the joy of that time." Is At. X. 10.

Although their shrines are before Jerusalem and Sa-

That is, "excel the shrines of Jerusalem and Samaria."

JOB XXXV. 2. "My justice before God:" that is, "My
"justice is greater than the justice of God:" (compare

XXXII. 2. and Xl. 8.) In the same manner me-racham,
"before the womb," is the same as me-tal racham, "be"fore the dew of the womb." Nor are there wanting
in the Greeks examples of similar elipses: Mad Odupates

Expure Desperor audacous. "Neither can we celebrate a
"contest more noble than is that of Olympia:" pad to

Odupates

There is, indeed, a certain form, which this kind of allegory fometimes assumes, more perfect and regular, which therefore ought not to be overlooked, and that is, when it occupies the whole compass and argument of the composition. An excellent example of this may be seen in that well-known allegory of Solomon s, in which old age is so admirably

Ολυμπιακό αγωνος έδεροι βελδιενα. PIND. Ολυμπ. A. v. 11. & Schol. Edit. Oxon.

Ως & λακαινα των Φρογων μεταν σολις;

" As if the city of the Lacedemonians were smaller than that of the Phrygians."

EURIP. Androm. V. 193.

The metaphor taken from the dew is expressive of feecundity, plenty, multitude: (compare 2 Sam. xvii. 11, 12. M1c. v. 7.) "A numerous offspring shall be "born unto thee, and a numerous offspring it shall "produce." Jaladecha, "thy youth," or "the youth "that are produced from thee;" the abstract for the concrete, as Shebah, "whiteness," or being grey-headed, for a grey-headed man, Lev. xix. 32. Shebi, "captivity," for a captive, Isai. xlix. 24. and so the Chaldee Interpreter takes the following, probin print, "Thy "offspring shall sit (or remain) in considence."

Author's Note.

ECCLES. xii. 2-6. Concerning this passage, confult the learned Commentary of that excellent physician

admirably depicted. The inconveniencies of increasing years, the debility of mind and body, the torpor of the senses, are expressed, most learnedly and elegantly indeed, but with some degree of obscurity, by different images derived from nature and common life: for by this enigmatical composition, Solomon, after the manner of the Oriental sages, meant to put to trial the acuteness of his readers. It has on this account afforded much exercise to the ingenuity of the learned, many of whom have differently, it is true, but with much learning and sagacity, explained the passage.

There is also in Isaiah an allegory, which, with no less elegance of imagery, is more simple and regular, more just and complete in the form and colouring: I shall, therefore, quote the whole passage. The Prophet is explaining the design and manner of the divine judgments: he is inculcating the principle, that God adopts different modes of

of the last century Dr. John Smith. See also what has been lately advanced on the same subject by the first physician of this age, Dr. R. MEAD, in his Medica Sacra.

Author's Note.

7 Isai. xxviii. 23-29.

acting in the chastisement of the wicked, but that the most perfect wisdom is conspicuous in all; that "he will," as he had urged before, "exact judgment by the line, and "righteousness by the plummet," that he ponders with the most minute attention the distinctions of times, characters, and circumstances; all the motives to lenity or severity. All this is expressed in a continued allegory, the imagery of which is taken from agriculture and threshing: the use and suitable-ness of which imagery, as in a manner consecrated to this subject, I have formerly explained, so that there is no need of further detail at present.

"Liften ye and hear my voice; sol on this

"Attend and hearken with my words." a significant

"He'ish the whole pallagewol view Prophet

"dOpening and breaking the clods of his field?

"When he hath made even the face thereofgivib

"Doth he not then featter the dill, and cash

" And fow the wheat in due meafure so flat sib to

"And the barley, and the rye, hath its appointed to hair

^{*} Isai, xxvin. 17.

- " For his God rightly instructeth him; he fur-
- " The dill is not beaten out with the corn-drag;
- "Nor is the wheel of the wain made to turn upon the cummin:
- " But the dill is beaten out with the staff;
- And the cummin with the flail: but the bread-corn with the threshing-wain.

" But

ירק יורק I have annexed these to the preceding, difregarding the Masoretic distinction; in this I follow the LXX (though they have greatly mistaken the sense) and SYMMACHUS: I suspect also that the before my has been obliterated; which SYMMACHUS expressed by the particle &, the VULGATE by autem. The translation will fufficiently explain my reasons. LECHEM, however, feems to be taken for corn, PSAL. civ. 14. and Eccles. xi. 1. " Cast thy bread," that is, " fow thy feed, or corn, e upon the face of the waters:" In plain terms, fow without any hope of a barveft: do good to them on whom you even think your benefaction thrown away. A precept enforcing great and difinterested liberality, with a promise annexed to it; " for after many days thou shalt find " it again:" at length, if not in the present world, at least in a future thou shalt have a reward. The learned Dr. GEORGE JUBB, the gentleman alluded to in p. 138, fuggested this explanation, which he has elegantly illustrated from Theognis and Phocylides, who intimate that to do acts of kindness to the ungrateful and unworthy, is the same as sowing the sea:

Vain are the favours done to vicious men, Not vainer 'tis to fow the foaming deep;

- "But not for ever will he continue thus to thresh it;
- " Nor to vex it with the wheel of his wain;
- " Nor to bruise it with the hoofs of his cattle.
- "This also proceedeth from JEHOVAH God of hosts:
- " He sheweth himself wonderful in counsel, great in operation "."

Another

The deep no pleasant harvest shall afford, Nor will the wicked ever make return.

THEOG. T. WH. V. 105.

To befriend the wicked is like fowing in the fea.
PHOCYL. v. 141.

These, indeed, invert the precept of Solomon; nor is it extraordinary that they should:

The one, frail human power alone produc'd; The other, God,——

Author's Note.

" teeth

"by different instruments; the sail, the drag, the wain, and the treading of the cattle. The staff or sail was used for the grain that was too tender to be treated in the other methods. The drag consisted of a fort of frame of strong planks, made rough at the bottom with hard stone or iron: it was drawn by horses or oxen over the corn-sheaves spread on the sloor, the drivers fitting upon it. The wain was much like the former, but had wheels with iron teeth, or edges, like a saw; and it should seem that the axle was armed with iron

Another kind of allegory is that, which, in the proper and restricted sense, may be called Parable, and confifts of a continued narration of a fictitious event, applied by way of simile to the illustration of some important truth. The Greeks call these allegories and (or apologues), the Latins fabulæ (or fables): and the writings of the Phrygian fage, or those composed in imitation of him, have acquired the greatest celebrity. Nor has our Saviour himself disdained to adopt the fame method of instruction, of whose parables it is doubtful, whether they excel most in wisdom and utility, or in sweetness, elegance, and perspicuity. I must observe, that the appellation of Parable having been applied to his discourses of this kind, the term is now restricted from its former extensive fignification to a more confined fenfe. This fpecies of composition occurs very frequently

teeth or ferrated wheels throughout. The drag not

only forced out the grain, but cut the straw in pieces.

of for fodder for the cattle; for in the Eastern countries

[&]quot;they have no hay. The last method is well known

[&]quot; from the law of Moses, which "forbids the ox to be

[&]quot; muzzled, when he treadeth out the corn."

in the prophetic poetry, and particularly in that of Ezekiel. But to enable us to judge with more certainty upon the subject, it will be necessary to explain in a few words some of the primary qualities of the poetic parables, that, by considering the general nature of them, we may decide more accurately on the merits of particular examples.

It is the first excellence of a parable to turn upon an image well known and applicable to the subject, the meaning of which is clear and definite; for this circumstance will give it perspicuity, which is effential to every fpecies of allegory. If, therefore, by this rule we examine the parables of the facred Prophets; we shall, I am persuaded, find them not in the least deficient. They are in general founded upon fuch imagery as is frequently used, and similarly applied by way of metaphor and comparison in the Hebrew poetry. Most accurate examples of this are to be found in the parable of the deceitful vineyard ", of the useless vine ", which is given to the fire; for under this imagery the ungrateful people of God are

[&]quot; Isai. v. 1-7. " Ezek. xv. and xix. 10-14.

more than once described. I may instance also that of the lion's whelps falling into the pit 13, in which is appositely displayed the captivity of the Jewish princes; or that of the fair, lofty, and flourishing cedar of Lebanon 't, which raised its head to the clouds, cut down at length and neglected; exhibiting, as in a picture, the prosperity and the fall of the king of Affyria. I will add one more example (there is, indeed, fcarcely any which might not with propriety be introduced here) I mean that, in which the love of God towards his people, and their piety and fidelity to him, are expressed by an allusion to the folemn covenant of marriage. Ezekiel has purfued this image with uncommon freedom

²³ EZEK. xix. 1-9.

EZER. XXXI. I take this passage according to the common explanation, disregarding that of Meibomius, which I find is blamed by many of the learned: and indeed it has some dissipulties, which are not easy to clear away. Nor can I indeed relish that Assiran, who has intruded himself I know not how. In the 10th for nazz I think it were better to read all with the Syriac and Vulgate, which reading is adopted by the learned Hoursant. Observe also, that the LXX have very rightly rendered Ben Grabathim by us proof the response, "through the midst of the clouds." Author's Note.

in two parables is; in truth almost all the facred poets have touched upon it. There was, therefore, no part of the imagery of the Hebrew poetry more established than this; nor ought it to appear extraordinary, that Solomon, in that most elegant poem, the Canticles, should distinguish and depict the most facred of all subjects with similar outlines, and in similar colours.

It is not, however, sufficient, that the image be apt and familiar; it must also be elegant and beautiful in itself: since it is the purpose of a poetic parable, not only to explain more perfectly some proposition, but frequently to give it more animation and splendour. The imagery from natural objects is superior to all other in this respect; for almost every picture from nature, if accurately drawn, has its peculiar beauty. As the parables of the sacred poets, therefore, consist chiefly of this kind of imagery, the elegance of the materials generally serves to recommend them. If there be any of a different kind, such as may be accounted less

15 EZEK, xvi. and xxiii.

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delicate and refined, it ought to be confidered, whether they are not to be accounted among those, the dignity and grace of which are lost to us, though they were perhaps wanting in neither to people of the same age and country. If any reader, for instance, should be offended with the boiling pot of Ezekiel 16, and the scum flowing over into the fire; let him remember, that the prophet, who was also a priest, took the allusion from his own sacred rites: nor is there a possibility, that an image could be accounted mean or disgusting, which was connected with the holy ministration of the Temple.

It is also essential to the elegance of a parable, that the imagery should not only be apt and beautiful, but that all its parts and appendages should be perspicuous and pertinent. It is, however, by no means necessary, that in every parable the allusion should be complete in every part; such a degree of resemblance would frequently appear too minute and exact: but when the nature of the subject will bear, much more when it will even require a fuller explanation; and when the similitude runs directly,

16 EZEK. XXIV. 3, &c.

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naturally,

naturally, and regularly, through every circumstance, then it cannot be doubted that it is productive of the greatest beauty. Of all these excellencies, there cannot be more perfect examples than the parables which have been just specified. I will also venture to recommend the well-known parable of Nathan '7, although written in prose, as well as that of Jotham '8, which appears to be the most ancient extant, and approaches somewhat nearer the poetical form '9.

To these remarks I will add another, which may be considered as the criterion of a pa-

See Esfays Historical and Moral, p. 41.

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^{17 2} SAM. xii. 1-4. 19 Jun. ix. 7-15.

Poetry seems to me to be often strangely consounded with oratory, from which it is, however, very different. These instances appear to me only the rudiments of popular oratory, the ancient and unrefined mode of speaking, as Livy calls it: and if the reader will be at the pains to examine Liv. L. ii. c. 32. I dare believe he will be of the same opinion. Poetry, as our Author himself has stated, is one of the first arts, and was in a much more perfect state, than we should suppose from the passages in question long before the days of Jotham: oratory is of more recent origin, and was, we may well suppose, at that period in its infancy; as CICERO remarks that it was one of the latest of the arts of Greece. Brut. c. 7.

rable, namely, that it be confistent throughout, and that the literal be never confounded with the figurative sense. In this respect it materially differs from the former species of allegory, which, deviating but gradually from the simple metaphor, does not always immediately exclude literal expressions, or words without a figure **. But both the fact itself, and this distinction, will more evidently appear from an example of each kind.

The

Think there is great judgment and take in this remark, of which the parable of the Good Samaritan will afford a happy exemplification in the mention of the man's journeying from Jerusalem to Jericho, a circumstance that gives substance and reality to the parable.

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It may be observed, moreover, that in allegorical writing the literal sense may be sometimes suffered to obtrude itself upon the figurative with very good effect, just as the gold that betrays itself in glimpses from the plumage of the peacock, the scales of the dolphin, or (to illustrate my idea from Spenser) the texture of the loom, augments thereby the splendour of their colours.

- round about the walls y clothed were
- "With goodly arras of great maiefty,
- Woven with gold and filk to close and nere
 - "That the rich metall lurked privily,
 - " As faining to be hidd from envious eye;
- "Yet here, and there, and every where unawares
 - " It shewed itselfe, and shone unwillingly;

The Psalmist, (whoever he was) describing the people of Israel as a vine ", has continued the metaphor, and happily drawn it out through a variety of additional circumstances. Among the many beauties of this allegory, not the least graceful is that modesty, with which he enters upon and concludes his subject, making an easy and gradual transition from plain to sigurative language, and no less delicately receding back to the plain and unornamented narrative.

"Thou hast brought a vine out of Egypt;

" Thou hast cast out the nations and planted it,

" Thou preparedft room before it"-

After this follow some figurative expressions, less cautiously introduced: in which when he has indulged for some time, how elegantly does he revert to his proper subject!

" Like a discolour'd snake, whose hidden snares

"Through the green grass his long bright burnisht back declares."

Faery Queene, B. 3. c. xi. f. 28.

A fine poetical allegory of this kind may be seen in the first strophe of Gray's Ode on Poesy. S. H.

21 PSAL. lxxx. 9-18.

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" Return, O God of Hofts!

" Look down from heaven, and behold,

" And visit this vine :

"And the branch which thy right hand hath planted;

"And the offspring " which thou madeft strong for thyself.

" It is burned in the fire, it is cut away;

- By the rebuke of thy countenance they perish.
- "Let thy hand be upon the man of thy right hand 13;
- "Upon the fon of man, whom thou madelt "ftrong for thyfelf."

You may eafily perceive, Gentlemen, how, in this first kind of allegory, the literal may be mingled with the figurative sense; and even how graceful this practice appears, since light is more agreeably thrown upon the subject in an oblique manner, without too

- ²² " If I am not mistaken, all the old translators, the " Chaldee excepted, seem to have read in this place Ben
- " Adam, " the fon of man," as in ver. 18. Dr. KEN-
- " NICOTT affirms also that he found this same reading in
- " one manuscript." H. Author's Note.

ALL DAY

That is, the man who is joined to thee by a folemn covenant. The Orientals all swear by lifting up the right hand. Hence also among the Arabs jamin is to swear.

bare and direct an explication. But it is different, when the same image puts on the form of the other fort of allegory, or parable, as in Isaiah *4. Here is no room for literal. or even ambiguous expressions; every word is figurative; the whole mass of colouring is taken from the same pallet. Thus what, in the former quotation, is expressed in undifguised language, namely, "the casting out " of the nations, the preparation of the " place, and its destruction from the rebuke " of the Lord," is by Isaiah expressed wholly in a figurative manner:-" The Lord ga-" thered out the stones from his vineyard, " and cleared it: but when it deceived him, " he threw down its hedge, and made it." " waste, and commanded the clouds that " they should rain no rain upon it." Expressions, which in the one case possess a peculiar grace, would be abfurd and incongruous in the other. For the continued metaphor and the parable have a very different aim. The fole intention of the former is to embellish a subject, to represent it more magnificently, or at the most to illustrate it; that, by describing it in more elevated language, it may strike the mind more forcibly: but the intent of the latter is to withdraw the truth for a moment from our fight, in order to conceal whatever it may contain ungraceful or disgusting, and to enable it fecretly to infinuate itself, and obtain an ascendancy as it were by stealth. There is, however, a species of parable, the intent of which is only to illustrate the fubject: fuch is that remarkable one of Ezekiel 15, which I just now commended, of the cedar. of Lebanon: than which, if we confider the imagery itself, none was ever more apt or more beautiful; if the description and colouring, none was ever more elegant or fplendid; in which, however, the poet has occasionally allowed himself to blend the figurative with the literal description 16: whether he has done this because the peculiar nature of this kind of parable required it, or whether his own fervid imagination alone, which disdained the stricter rules of composition, was his guide, I can scarcely prefume to determine, a dell's and of the

** See v. 11, 14-17.

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LECTURE XI.

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OF THE MYSTICAL ALLEGORY.

The definition of the Mystical Allegory-Founded upon the allegorical or typical nature of the Jewish religion-The distinction between this and the two former species of allegory; in the nature of the materials: it being allowable in the former to make use of imagery from indifferent objects; in this, only fuch as is derived from things facred, or their opposites; in the former, the exterior image has no foundation in truth; in the latter, both images are equally true-The difference in the form or manner of treating them-The most beautiful form is when the corresponding images run parallel through the whole poem, and mutually illustrate each other- Examples of this in the iid and laxiid Pfalms - The parabolic flyle admirably adapted to this species of allegory; the nature of which renders it the language most proper for prophecy—Extremely dark in itself, but it is gradually cleared up by the feries of events foretold, and more complete revelation; time alfo, which in the general obscures, contributes to its full explanation.

THE third species of Allegory, which also prevails much in the prophetic poetry, is when a double meaning is couched under the same words; or when the same production, according as it is differently interpreted, relates to different events, distant

in time, and distinct in their nature. These different relations are termed the Literal and the Mystical senses; and these constitute one of the most difficult and important topics of Theology. The subject is, however, connected also with the sacred poetry, and is therefore deserving of a place in these Lectures.

In the facred rites of the Hebrews, things, places, times, offices, and fuch like, fuftain as it were a double character, the one proper or literal, the other allegorical; and in their writings these subjects are sometimes treated of in fuch a manner, as to relate either to the one sense or the other fingly, or to both united. For instance, a composition may treat of David, of Solomon, of Jerusalem, so as to be understood to relate simply either to the city itself and its monarchs, or else to those objects, which, in the facred allegory of the Jewish religion, are denoted by that city and by those monarchs: or the mind of the author may embrace both objects at once, fo that the very words which express the one in the plain, proper, historical, and commonlyreceived fense, may typify the other in the facred, interior, and prophetic fense.

From

From these principles of the Jewish religion, this kind of allegory, which I am inclined to call Mystical, seems more especially to derive its origin; and from these we must endeavour at an explanation of it. But its nature and peculiar properties will probably be more easily demonstrable, if we previously define, in what respects it is different from the two former species of allegory.

The first remarkable difference is, that in allegories of the kind already noticed, the writer is at liberty to make use of whatever imagery is most agreeable to his fancy or inclination: there is nothing in univerfal nature, nothing which the mind perceives, either by fense or reflexion, which may not be adapted in the form of a continued metaphor, or even of a parable, to the illustration of some other subject. This latter kind of allegory, on the contrary, can only be fupplied with proper materials from the facred rites of the Hebrews themselves; nor can it be introduced, except in relation to fuch things as are directly connected with the Jewish religion, or their immediate oppofites. For to Israel, Sion, Jerusalem, in the allegorical as well as the literal fense,

mea; and the same opposition exists in other subjects of a similar nature. The two former kinds of allegory are of the same general nature with the other sigures, and partake of the common privileges of poetry; this latter, or mystical allegory, has its foundation in the nature of the Jewish economy, and is adapted solely to the poetry of the Hebrews. Hence that truly Divine Spirit, which has not distained to employ poetry as the interpreter of its sacred will, has also in a manner appropriated to its own use this kind of allegory, as peculiarly adapted to the publication of future events, and to the typifying of

this circumstance, and his candour in so freely disclosing his opinion. I am, however, much inclined to suspect those qualities which are supposed to be altogether peculiar to the sacred poetry of the Hebrews: and there is, I confess, need of uncommon force of argument to convince me, that the sacred writings are to be interpreted by rules in every respect different from those, by which other writings and other languages are interpreted; but in truth this hypothesis of a double sense being applicable to the same words, is so far from resting on any solid ground of argument, that I find it is altogether founded on the practice of commentators, and their vague and tralatitious opinions. M.

the most sacred mysteries: so that should it, on any occasion, be applied to a profane and common subject; being diverted from its proper end, and forced as it were from its natural bias, it would inevitably want all its power and elegance.

There is likewise this further distinction, that in those other forms of allegory, the exterior or oftenfible imagery is fiction only; the truth lies altogether in the interior or remote sense, which is veiled as it were under this thin and pellucid covering. But in the allegory, of which we are now treating, each idea is equally agreeable to truth. The exterior or oftenfible image is not a shadowy colouring of the interior fense, but is in itfelf a reality; and although it fustain another character, it does not wholly lay afide its own. For instance, in the metaphor or parable, the Lion, the Eagle, the Cedar, confidered with respect to their identical existence, are altogether destitute of reality: but what we read of David, Solomon, or Jerusalem, in this sublimer kind of allegory, may be either accepted in a literal fense, or may be mystically interpreted according to the religion of the Hebrews, and in each view,

view, whether confidered conjunctly or apart, will be found equally agreeable to truth.

Thus far this kind of allegory differs from the former in the materials, or in the nature of the imagery which it employs; but there is some difference also in the form or manner of introducing this imagery. I had occasion before to remark the liberty, which is allowed in the continued metaphor, of mingling the literal with the figurative meaning, that is, the obvious with the remote idea; which is a liberty altogether inconfiftent with the nature of a parable. But to establish any certain rules with regard to this point in the conduct of the mystical allegory, would be a difficult and hazardous undertaking. For the Holy Spirit has evidently chosen different modes of revealing his facred counsels, according to the circumstances of persons and times, inciting and directing at pleasure the minds of his prophets': at one time displaying with an unbounded liberality the clear indications of

future

And yet those metaphors and parables, the laws and principles of which our Author has so correctly defined, proceed from the same Holy Spirit, and our Author does not deny his being confined by those laws. M.

obscure intimations with a sparing hand. Thus there is a vast variety in the use and conduct of the mystical allegory; in the modes in which the corresponding images are arranged, and in which they are obscured or eclipsed by one another. Sometimes the obvious or literal sense is so prominent and conspicuous, both in the words and sensiments, that the remote or sigurative sense is scarcely permitted to glimmer through it. On the other hand, and that more frequently, the sigurative sense is found to beam forth with so much perspicuity and lustre, that the literal sense is quite cast into a shade, or be-

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When this happens to be the case, how are we to know, that the other subject or sentiment, which our Author describes as almost totally eclipsed or extinguished by the superior light, is intended by the writer? If, as I am fully persuaded, a clear and exact picture of the Messiah be exhibited in Psal. cx. what occasion is there to apply it also to David, who never performed the priestly sunction, nor ever sat at the right hand of God, that is, in the Holy of Holies, at the right of the Ark of the Covenant? On the contrary, if in Psal. xviii. the description of David's victories be so predominant, as that it can scarcely be made to speak any other sentiment, what occasion is there to apply it at all to the Messiah? M.

comes indifcernible. Sometimes the principal or figurative idea is exhibited to the attentive eye with a constant and equal light; and fometimes it unexpectedly glares upon us, and breaks forth with fudden and aftonishing corruscations, like a flash of lightning bursting from the clouds. But the mode or form of this figure, which possesses the most beauty and elegance (and that elegance is the principal object of this disquisition) is, when the two images equally confpicuous run, as it were, parallel through the whole poem, mutually illustrating and correspondent to each other. Though the fubject be obscure, I do not fear being able to produce one or two undoubted instances of this peculiar excellence, which, if I am not mistaken, will sufficiently explain what I have advanced concerning the nature of the mystical allegory.

The subject of the second Psalm is the establishment of David upon the throne, agreeably to the Almighty decree, notwithstanding the fruitless opposition of his enemies. The character which David sustains in this poem is twofold, literal and allegorical. If on the first reading of the

Pfalm we confider the character of David in the literal fense, the composition appears sufficiently perspicuous, and abundantly illustrated by facts from the facred history. Through the whole, indeed, there is an unufual fervour of language, a brilliancy of metaphor; and fometimes the diction is uncommonly elevated, as if to intimate, that fomething of a more fublime and important nature lay concealed within; and as if the poet had fome intention of admitting us to the fecret recesses of his subject. If, in confequence of this indication, we turn our minds to contemplate the internal fense, and apply the same passages to the allegorical David, a nobler feries of events is prefented to us, and a meaning not only more fublime, but even more perspicuous, rises to the view. Should any thing at first appear bolder and more elevated than the obvious fense would bear, it will now at once appear clear, expressive, and admirably adapted to the dignity of the principal subject. If, after having confidered attentively the subjects apart, we examine them at length in a united view, the beauty and fublimity of this most elegant

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poem will be improved . We may then perceive the vast disparity of the two images, and yet the continual harmony and agreement that subsists between them, the amazing refemblance, as between near relations, in every feature, and lineament, and the accurate analogy which is preferved, fo that either may pass for the original, whence the other was copied. New light is reflected upon the diction, and a degree of dignity and importance is added to the fentiments, whilst they gradually rise from humble to more elevated objects, from human to divine, till at length the great subject of the poemis placed in the most conspicuous light, and the composition attains the highest point of fublimity. when the primons a bus sures

^{*} If, as we learn from the authority of the Apostle Paul, this Psalm relates chiefly to Christ, his resurrection and kingdom; why should we at all apply it to David? I do not deny that the victories of David, as well as of other kings of Jerusalem, to whom no person has thought of applying the poem in question, might be celebrated in language equally bold and powerful: but let us remember, that we have no right to say a work has relation to every person of whom something similar might be said, but to that person alone, who is the actual subject of it. If Christ, therefore, be the subject of this poem, let us set asside David altogether. M.

What has been remarked concerning this Pfalm, may be applied with propriety to the feventy-fecond, which exactly refembles it both in matter and form. It might not improperly be entitled the Inauguration of Solomon. The nature of the allegory is the fame with the former; the style is something different, on account of the disparity of the fubject. In the one the pomp and fplendour of victory is displayed; in the other the placid image of peace and felicity. The style of the latter is, therefore, more calm and temperate, more ornamented, more figurative; not abounding in the same boldness of personification as the former, but rather touched with the gay and cheerful colouring of nature, in its most flourishing and delightful state. From this example fome light will be thrown upon the nature of the parabolic style; in particular it will appear admirably adapted to this kind of allegory, on account of its abounding fo much in this species of imagery. For as the imagery of nature is equally calculated to express the ideas of divine and spiritual, or of human things, a certain analogy being preserved in each; so it easily admits that degree of ambiguity, which appears effential

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effential to this figure. By these means the composition is at the same time diversified and perspicuous, applicable to both senses, and obscure in neither; and completely comprehending both parts of the allegory, may clearly and distinctly be referred to either.

Still, however, a degree of obscurity must occasionally attend this style of composition; and this obscurity not only results from the nature of the figure, but is even not without its peculiar utility. For the mystical allegory is on this very account fo agreeable to the nature of prophecy, that it is the form which the latter generally, and I might add lawfully, assumes, as most fitted for the prediction of future events. It describes events in a manner exactly conformable to the intention of prophecy; that is, in a dark, difguised, and intricate manner; sketching out in a general way their form and outline; and feldom descending to minuteness of description, and exactness of detail. If on some occasions it expresly fignifies any notable circumstance, it seems to be for two principal reasons : First, that, as generally happens, by fuddenly withdrawing from our

PEAL. xxii. 17, 18, 19. and laix. 22.

view the literal meaning, the attention may be excited to the investigation of the figurative sense; and secondly, that certain express marks, or distinguishing features, may occasionally shew themselves, which, after the accomplishment of the prediction, may be sufficient to remove every doubt, and to affert and confirm, in all points, the truth and divinity of the prophecy 6.

The prophetic, indeed, differs in one respect from every other species of the sacred poetry: when first divulged it is impenetrably obscure?; and time, which darkens

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If there be any one prophecy in the Bible comprizing a double sense, surely it is that in Isaiah, ch. vii. 15, &c. but notwithstanding the pretended clue to its twofold import, which some have flattered themselves with discovering in the separate addresses of the Prophet to the King, and to the House of David.—How little room there is for so fanciful an hypothesis, those may see who will refer to Mr. Postlethwaite's elegant discourse on the subject. [Cambridge, 1781.] S. H.

^{7.} What our Author has advanced concerning the language of prophecy, is not quite fo fatisfactory as I could have wished; for though the accomplishment of an event predicted be the only certain key to the precise application of every term which the prediction contained, yet if there be not something in the words of the prophecy, which

every other composition, elucidates it. That obscurity, therefore, in which at first this part of the sacred writings was involved, is now in a great measure removed; there are now many things which the course of events (the most certain interpreter of prophecy) has completely laid open; from many the Holy Spirit has itself condescended to remove the veil, with which they were at first concealed; many sacred institutions there are, the reason and intent of which are more clearly understood, since the design of the Jewish dispensation has been more perfectly revealed. Thus it happens, that, instructed

at the time of its delivery may serve to mark its general import, how shall those, to whom it is addressed, apply the prediction to its proper object and purpose? Our Author traces in the prophetic language an assumption of imagery from the Chaos, Creation, Deluge, &c. surely then, if the application of figures from these topics were apposite and obvious, they must have conveyed the general purport of the prediction which contained them; and instead of being designed to obscure its real meaning, were doubtless employed for the contrary purpose. To me the reason of the thing is so clear, and our Saviour's practice of referring to former events with this very intent so certain, (see MATT. xxiv. 15, 37, &c.) that I cannot but consider it as the most prominent characteristic of the prophetic language. S. H.

and supported by these aids, of which the ancient Hebrews were destitute, and which in truth appear not to have been conceded to the prophets themselves, we come better accomplished for the knowledge and comprehension of that part of the sacred poetry, which is the most singular in its nature, and by far the most difficult of explanation.

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LECTURE XII.

OF THE COMPARISON.

Comparisons are introduced for three purposes; illustration, amplification, and variety-For the first an image is requisite, apt, well-known, and perspicuous; it is of little consequence whether it be sublime or beautiful, or neither: bence comparisons from objects which are in themselves mean and humble may be sometimes useful-For the purpose of amplification an image is requisite which is sublime, or beautiful, even though it should be less apt and perspicuous: and on this plea a degree of obscurity, or a remoteness in the refemblance, may sometimes be excused-When variety is the object, fplendid, beautiful, and elegant imagery must be fought for; and which has an apt agreement with the objest of the comparison in the circumstances or adjuncts, though the objects themselves may be different in kind-The most perfect comparison is that, in which all these excellencies are united-The peculiar form of comparisons in the Hebrew poetry; it refults from the nature of the fententious ftyle-They are short, frequent, simple, depending often on a single attribute-Different images displayed in the parallel sentences; many comparisons are arranged in this manner to illustrate the same subject; or different attributes of the same comparison are often distributed in the different divisions or parallelisms.

In the following Lecture I shall endeavour to treat of the Comparison, which I have classed the third in order of the poetical figures,

figures, with a view of illustrating in some degree both its general properties, and its peculiar application and force in the poetic compositions of the Hebrews.

Comparisons serve three distinct purposes, namely, illustration, amplification, and pleafure or variety.

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If I am not mistaken, among those writers who enter into the minuteness of criticism, a distinction is observed in the use of the words Gomparison, Simile, and Allusion. Comparison seems to be not only the general term, which includes the whole class, but is more immediately appropriated to a certain species; I mean the most perfect of them, where the resemblance is minutely traced through all the agreeing parts of the objects affimilated.—" Cen"fure," says Dr. Ogden, in one of his excellent sermons, "is so seldom in season, that it may not unaptly be compared to that bitter plant, which comes to ma"turity but in the age of a man, and is said to blossom but once in a hundred years."

Simile feems to be a term chiefly appropriated to poetry, and often implies a flighter and more fanciful resemblance than the former word.

A species of Comparison not extending to a Simile is called an Allusion; it chiefly consists in comparing one fact with another. The most fanciful and poetical, is, when two facts, bearing a remote resemblance in a few circumstances, are compared, a beautiful example of which may be found in one of Dr. Ogden's sermons.—" If it be the obscure, the minute, the ceremonial parts of religion

In the first place, comparisons are introduced to illustrate a subject, and to place it in a clearer and more conspicuous point of view. This is most successfully effected, when the object which furnishes the fimile is familiar and perspicuous, and when it exactly agrees with that to which it is compared. In this species of comparison elevation or beauty, fublimity or fplendour, are of little consequence; strict propriety, and a direct resemblance, calculated exactly for the explanation of the subject, is a sufficient commendation. Thus Homer very accurately depicts the numbers of the Grecian army, their ardour and eagerness for battle, by a comparison taken from flies collected about a milk-pail; and Virgil compares the dili-

for which we are contending, though the triumph be empty, the dispute is dangerous; like the men of Ai we pursue, perhaps, some little party that slies before us, and are anxious that not a straggler should escape, but when we look behind us we behold our city in flames."

[&]quot;thick as infects play,

[&]quot;The wandering nation of a summer's day,

[&]quot;That drawn by milky steams at evening hours,

[&]quot;In gathered swarms surround the rural bowers;

[&]quot; From

gence of the Tyrians in building their city; and the variety of their occupations, with the labours of the bees; without in the least degrading the dignity of the Epic Muse.

I might produce many examples to the purpose from the sacred poetry, but shall content myself with two or three, than which,

- "From pail to pail with bufy murmur run
- "The gilded legions glittering in the fun." POPE's Hom. II. ii. 552.

Mr. Pope has considerably elevated this passage by the splendour of his imagery and diction, "the wandering "nation" and "the gilded legions," each of these expressions raise the image very considerably (though I do not altogether approve of this heaping figure upon figure, or rather in this instance reverting in the way of metaphor to the first object of the comparison, for "gilded legions" are here actually compared with "gilded legions").— The rural scenery also, and the pleasant time of evening, give elegance to an idea very coarse and disgusting in itself. T.

* En. 1. 432. See the use to which MILTON has applied the same diminutive insect, Paradise Lost, B. i. 768. and the address with which the simile is introduced by the expressions thick-swarm'd, &c. in the lines immediately preceding.—No writer was ever so great a master of amplification as MILTON. For proofs of this affertion, in addition to the comparison just referred to, see B. i. v. 196—285, &c. B. ii. v. 285, 485, and other passages without number. S. H.

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both as to matter and expression, nothing can be meaner or more vulgar, nothing, however, can be conceived more forcible or expressive. Isaiah introduces the king of Assyria insolently boasting of his victories:

- " And my hand hath found, as a nest, the riches
 " of the peoples:
- " And as one gathereth eggs deferted,
- " So have I made a general gathering of the
- " And there was no one that moved the wing;
- " That opened the beak, or that chirped 4."

And Nahum on a fimilar subject :

" All thy strong-holds shall be like sig-trees with the first ripe sigs:

"If they be shaken, they fall into the mouth of

There is also another comparison of Isaiah taken from domestic life, very obvious and very common; but which for the gracefulness of the imagery, the elegance of the arrangement, and the forcible expression of the tenderest affections, has never been exceeded:

* Isas. x. 14.

5 NAH. iii. 12.

- " But Sion faith: JEHOVAH hath forfaken me;
- "And my Lord hath forgotten me.
- " Can a woman forget her fucking infant;
- "That she should have no tenderness for the son
- " Even these may forget;
- " But I will not forget thee "."

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Is AI. xlix. 14, 15. This fentiment is most beautifully paraphrased by an elegant Poetes of our own times; the excellence of whose poetry is her least commendation. I cannot resist the temptation of transcribing a few lines, which appear to me at once forcible, interesting, and sublime:

Heaven speaks! Oh Nature listen and rejoice! Oh spread from pole to pole this gracious voice!

- " Say every breaft of human frame, that proves
- "The boundless force with which a parent loves;
- " Say, can a mother from her yearning heart
- " Bid the foft image of her child depart?
- se She! whom strong instinct arms with strength to bear
- " All forms of ill, to shield that dearest care;
- " She! who with anguish stung, with madness wild,
- " Will ruth on death to fave her threaten'd child;
- " All felfish feelings banish'd from her breast,
- " Her life one aim to make another's bleft.
- " Will she for all ambition can attain,
- " The charms of pleafure, or the lures of gain,
- " Betray ftrong Nature's feelings, will she prove
- " Cold to the claims of duty and of love?
- " But thould the mother, from her yearning heart
- " Bid the foft image of her child depart;
- " Should the unpitying hear his melting figh,
- " And view unmov'd the tear that fills his eye;

There is another species of comparison, the principal intent of which is the ampli-

" Yet never will the God, whose word gave birth.

"To you illumin'd orbs, and this fair earth;

Who through the boundless depths of trackless space

Bade new-wak'd beauty spread each persect grace;

Yet, when he form'd the vast stupendous whole,

Shed his best bounties on the human foul;

Which reason's light illumes, which friendship warms,

Which pity foftens, and which virtue charms, 1

Which feels the pure affections generous glow,

"Shares others joy, and bleeds for others woe -

"Oh! never will the general Father prove

When all those planets in their ample spheres

Have wing'd their course, and roll'd their destin'd years;

When the vast Sun shall veil his golden light

When the vait Sun shall veil his golden light

Deep in the gloom of everlasting night;

When wild, destructive slames shall wrap the skies,

When Chaos triumphs, and when Nature dies;

When Chaos triumphs, and when Nature dies;
God shall himself his favour'd creature guide
Where living waters pour their blissful tide,

Where the enlarg'd, exulting, wondering mind.

Shall foar, from weakness and from guilt refin'd;

Where perfect knowledge, bright with cloudless rays, Shall gild Eternity's unmeasur'd days;

Where Friendship, unembitter'd by distrust, Shall in immortal bands unite the just;

Devotion rais'd to rapture breathe her strain,

And Love in his eternal triumph reign!

Miss WILLIAMS's Poems, Vol. I. p. 107:

fication of the subject; and this is evidently of a different nature from the former:

Analogical positions serve for the most part as illustrations, rather than proofs; but no demonstration of reason alone, can so closely take hold on the heart, as the images contained in this expostulation.—For a mother to forget her sucking infant, and feel no tenderness for the son of her wome, is to be more unnatural than even a brute; but impossible as it may seem that one such mother should exist, yet, were the established order of nature to be so far subverted, as that every mother should become thus monstrous, still the Universal Parent will never forget his offspring.

Pliny has mentioned a picture by Aristides of "a town taken by storm, in which was seen an infant creeping to the breast of its mother, who, though expiring from her wounds, yet expresses an apprehension and fear lest, the course of her milk being stopt, the child should fuck, her blood."—This picture, it is probable, gave occasion to the following epigram of Æmilianus, which Mr. Webb (see his Beauties of Painting, p. 161) has thus finely translated:

Ελκε, ταλαν, σαρα μπηρο δν ουκ είι μαζον αμελξεις, Ελκυσον υς αίτον ναμα καλαφθιμενης. Ηθη γας ξιφεισσι λιποπνοο αλλα τα μπηρο Φιλίρα και ειν αϊδη σαιδοκομειν εμαθον.

Antholog. Lib. 3.

Suck, little wretch, while yet thy mother lives, Suck the last drop her fainting bosom gives. She dies; her tenderness outlasts her breath, And her fond soul is provident in death.

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for, in the first place it is necessary, that the image which is introduced for the purpole of amplifying or enobling a fubject be fublime, beautiful, magnificent, or splendid, and therefore not trite or common; nor is it by any means necessary that the resemblance be exact in every circumstance. Thus Virgil has the address to impart even to the labours of his bees a wonderful air of fublimity, by a comparison with the exertions of the Cyclops in fabricating the thunderbolts of Jupiter 7: thus he admirably depicts the grace, the dignity and strength of his Æneas, by comparing him with Apollo on the top of Cynthus renewing the facred chorus "; or with the mountains Athes, Eryx, and Appenine 9. Thus also Homer 10, in which he is imitated by Virgil ", compares two heroes rushing to battle with Mars and his offspring Terror advancing from Thrace to the Phlegyans and Ephyrians. But if it should be objected, that

⁷ GEORG. iv. 170.

^{*} En. iv. 143.

^{*} Æn. xii. 703. Whoever defires to see this accurately and scientifically explained, may consult an excellent work lately published by the learned Mr. Spence, entitled Polymetis, p. 37 and 248, Author's Note.

¹⁰ Il. xiii. 298.

^{**} En. xii. 331.

as comparisons of the former kind are wanting in dignity, so these (in which familiar objects are compared with objects but little known, or with objects which have little agreement or resemblance to them) are more likely to obscure than to illustrate; let it be remembered, that each species of comparison has in view a different end. The aim of the poet in the one case is perspicuity, to enable the mind clearly to perceive the subject, and to comprehend the whole of it at one view; in the other the object is sublimity, or to impress the reader with the idea that the magnitude of the subject is scarcely to be conceived. When considered in this light,

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A fimile may, however, be taken from an object teally inferior, and yet may serve to elevate the subject; but then the object of the figure must possess some of those qualities, which, if they do not heighten our respect, will enlarge or vivify the idea. Thus a field of corn on fire is really a more trisling object than a city in slames; yet Virgit, An. ii. v. 406. introduces it so artfully, that it not only serves to illustrate, but to raise our idea of the fack of Troy:

[&]quot;Thus when a flood of fire by wind is borne,

[&]quot; Crackling it solls, and mows the standing corn," &c.

it will, I dare presume, be allowed, that none of these forms of comparison, when rightly applied, is deficient, either in propriety or elegance.

The Hebrews have nothing that correfponds with those fables, to which the Greek and Roman poets have recourse, when amplification is required: nor can we be surprized that imagery so consecrated, so dignistied by religion and antiquity, and yet of so obvious and established acceptation as to be intelligible to the meanest understanding, should supply abundant and suitable materials for this purpose. The sacred poets,

Of this kind also is that comparison of MILTON, in which he likens the spears of the angels surrounding Satan to a field of corn:

Par. Loft, B. iv. 983.

The reason why great subjects may thus be elevated by a comparison with smaller, appears to be, because the latter, being more familiar to our minds, and therefore easier of comprehension, make a more distinct and forcible impression, and lead the mind gradually to the contemplation and proper conception of the greater objects. T.

therefore,

as thick as when a field

[&]quot; Of Ceres ripe for harvest, waving bends

Her bearded grove of ears, which way the wind

[&]quot; Sways them," &c

therefore, refort in this case chiefly to the imagery of nature; and this they make use of, indeed, with fo much elegance and freedom, that we have no cause to regret the want of those fictions, to which other nations have recourfe. To express or delineate prosperity and opulence, a comparison is offumed from the cedar or the palm "; if the form of majesty or external beauty is to be depicted, Lebanon or Carmel is presented to our view 14. Sometimes they are furnished with imagery from their religious rites, at once beautiful, dignified, and facred. In both these modes, the Psalmist most elegantly extols the pleasures and advantages of fraternal concord:

Sweet as the od'rous balfam pour'd On Aaron's facred head: Which o'er his beard, and down his breaft A breathing fragrance shed.

As morning dew on Sion's mount Beams forth a filver ray; Or fluds with gems the verdant pomp, That Hermon's tops display 15.

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¹³ PSAL. xcii. 13. NUMB. xxiv. 6. Hos. xiv. 6, 7, 8. 14 See Lect. VI.

¹⁵ PSAL. CXXXIII. 2, 3. Our Author on this occasion has quoted from Buchanan's translation. In the above

Let us, however, attend for a moment to Isaiah, whom no writer has surpassed in propriety, when his aim is to illustrate; or in sublimity, when he means to amplify his subject;

- We to the multitude of the numerous peoples,
- " Who make a found like the found of the feas;
- " And to the roaring of the nations,
- Who make a roaring like the roaring of mighty
- "Like the roaring of mighty waters do the na-
- "But he shall rebuke them, and they shall flee
- "And they shall be driven like the chaff of the
- " And like the goffamer before the whirlwind 16."

The third species of Comparison seems to hold a middle rank between the two preced-

attempt I have copied Buchanan as nearly as our language would admit. T.

- ים Isai. xvii. 12, 13. " Thefe five words אמים כשמון
- נים כבירים ישאון ", are wanting in feven manu-
- " for CITY we read CT. So also the SYRIAC ver-
- " fion, which agrees with them. These five words are
- not necessary to the sense; and seem to be repeated
- only by the carelessness of the transcriber." K.

Author's Note.

ing: and the fole intent of it is, by a mixture of new and varied imagery with the principal matter, to prevent fatiety or difgust, and to promote the entertainment of the reader. It neither descends to the humility of the one, nor emulates the fublimity of the other. It purfues rather the agreeable, the ornamental, the elegant, and ranges through all the variety, all the exuberance of nature. In fo extensive a field it would be an infinite talk to collect all that might be observed of each particular. I shall remark one circumstance only, which though it fometimes take place in the two former species of comparison, may be faid notwithstanding to be chiefly appropriated to this last.

There are two operations of the mind, evidently contrary to each other. The one confifts in combining ideas, the other in feparating and diftinguishing them. For in contemplating the innumerable forms of things, one of the first reflexions which occurs is, that there are some which have an immediate agreement, and some which are directly contrary to each other. The mind, therefore, contemplates those objects which have a resemblance in their universal nature

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in fuch a manner, as naturally to inquire whether in any respect they so disagree, as to furnish any mark of discrimination; on the contrary, it investigates those which are generally different in fuch a manner, as to remark whether, in their circumstances or adjuncts, they may not possess something in common, which may ferve as a bond of connexion or affociation to class or unite them. The final cause of the former of these operations seems to be-to caution and guard us against error, in confounding one with another; of the latter, to form a kind of repository of knowledge, which may be reforted to, as occasion ferves, either for utility or pleasure. These constitute the two faculties, which are diftinguished by the names of judgment and imagination 17. As accuracy of judgment is demonstrated by discovering in things, which have in general a very strong refemblance, fome partial difagreement; fo the genius or fancy is entitled to the highest commendation, when in those objects, which upon the whole have the least agreement,

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¹⁷ See Hobbes of Human Nature, c. x. fect. 4. and Locke of Human Understanding, B. xi. c. 11. fect. 2.

fome striking similarity is traced out 's'. In those comparisons, therefore, the chief purpose of which is ornament or pleasure, thus far may pass for an established principle, that they are most likely to accomplish this end, when the image is not only elegant and agreeable, but is also taken from an object, which in the general is materially different from the subject of comparison, and only aptly and pertinently agrees with it in one or two of its attributes.

But I shall probably explain myself better by an example. There is in Virgil a comparison, borrowed from Homer, of a boiling caldron 19. Supposing in each poet the versisting and description equally elegant; still, as the relation between the things compared is different, so the grace and beauty of

of variety, organization, and follow

Author's Note.

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[&]quot;Elegance of expression consists in metaphors, neither too remote, which are difficult to be understood;

[&]quot; nor too simple and superficial, which do not affect the

[&]quot; passions." Arist. Rhet. iii. 10. " For, as was be-

[&]quot; fore observed, metaphors must be taken from objects that are familiar, yet not too plain and common: As

[&]quot; in philosophy it is a mark of fagacity to discern simili-

[&]quot; tude even in very distimilar things." Ib. c. ii.

^{*} En. vii. 462. Il. xxi. 362.

the comparison is different in the two poets. In Homer the waters of the river Xanthus boiling in their channel by the fire, which Vulcan has thrown into the river, are compared with the boiling of a heated caldron; but Virgil compares with the same object the mind of Turnus agitated by the torch of the fury Alecto. The one brings together ideas manifestly alike, or rather indeed the fame, and only differing in circumstances; the other, on the contrary, affimilates objects, which are evidently very different in their nature, but aptly agreeing in some of their adjuncts or circumstances. Thus the comparison of the Latin poet is new, diversified, and agreeable; but that of the Greek, although not destitute of force in illustrating the fubject, is undoubtedly wanting in all the graces of variety, ornament, and splendour.

For the same reason, there is perhaps no comparison of any poet extant more ingenious, more elegant or perfect in its kind, than the following of the same excellent poet:

[&]quot; The hero floating in a flood of care,

[&]quot; Beholds the tempest which his foes prepare:

[&]quot; To different objects turns his anxious mind;

Thinks, and rejects the counsels he defign'd;
Explores

- " Explores himself in vain, in every part,
- " And gives no rest to his distracted heart.
- " So when the fun by day, or moon by night,
- "Strike on the polish'd brass their trembling light,
- " The glitt'ring species variously divide,
- " And cast their dubious beams from side to side;
- " Now on the walls, now on the pavement play,
- " And to the cieling flash the glaring day "."

He appears to be indebted for this passage to Apollonius Rhodius:

- " In fad review dire fcenes of horror rife,
- Quick beats her heart, from thought to thought
- "As from the stream-stor'd yase with dubious
- " The fun-beams dancing from the furface play;
- "Now here, now there, the trembling radiance "falls,
- " Alternate flashing round th' illumin'd walls:
- "Thus fluttering bounds the trembling virgin's blood,
- " And from her eyes descends a pearly flood "."

In this description, Virgil, as usual, has much improved upon his original; and particularly

²⁰ DRYD. Virg. En. viii. 28.

[&]quot; FAWKES's Argonautics, B. iii, 816.

in that circumstance, which is the most essential of all, that on which the sitness of the comparison depends, and which forms the hinge, as it were, upon which it turns, he has greatly surpassed the ancient author.

It appears, therefore, that in comparisons, the chief defign of which is ornament or variety, the principal excellence refults from the introduction of an image different in kind, but correspondent in some particular circumstances. There are, however, two capital imperfections, to which this figure is fometimes liable: one, when objects too diffimilar, and diffimilar chiefly in the adjuncts or circumstances, are forced into comparison; the other, and not less common or important, though perhaps less adverted to, when the relation or refemblance is in general too exact and minute. The comparison in the one case is monstrous and whimfical "; in the other it is groveling and inanimate.

Examples

2

The principal fault which I have observed in the comparisons of the Orientals is, that the resemblance is often too fanciful and remote. They are, however, not singular in this respect: the following occurs in one of

Examples innumerable in illustration of the present subject might be found in the sacred poetry: I shall, however, produce not more than two from Isaiah. The first from the hiftorical narration of the confederacy between the Syrians and the Ifraelites against the kingdom of Judah, "which when it was " told unto the king," fays the prophet, " his heart was moved, and the hearts of " his people, as the trees of the wood are

our most elegant poems, and in my opinion it is in this respect very reprehensible. Describing the Village Clergyman, and his care of his flock, the poet proceeds:

- "His ready smile a parent's warmth express'd,
- "Their welfare pleas'd him, and their cares distress'd;
- "To them his heart, his love, his griefs were given,
- "But all his ferious thoughts had rest in heaven.
- " As some tall cliff that lifts its awful form,
- "Swells from the vale, and midway leaves the storm,
- "Tho' round its breaft the rolling clouds are spread,
- "Eternal funshine settles on his head."

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There is another defect in this passage, which perhaps is the real cause of that here pointed out, arising from the use of the term As, by which the resemblance between the mountain and the man is announced: not to mention the want of the antithetical fo, which should necessarily have introduced a further application of the fimile.

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moved with the wind "." The other is a poetical comparison, which is fuller and more diffuse than the custom of the Hebrews generally admits; the subject of correspondent application, however, is perfectly exact. The divine grace 24 and its effects, are compared with

This passage of the prophet loses much of its poetical beauty if it be not rightly understood. He is not speaking of that grace, which the school divines treat of, and which has been celebrated fince the time of Augustine in fo many controversies, nor of the virtue and efficacy of the Gospel in correcting the morals of mankind, but of the certain accomplishment of the prophetic word. It was very customary among the Hebrews to compare the word of God, and particularly the word of prophecy, to a shower of rain, DEUT. XXXII. 2. EZEK. XXI. 2. Mic. ii. 6. Job xxix. 22, 23. When, therefore, it is their intention to describe the certain and inevitable accomplishment of the divine oracles, they represent the earth as impregnated and fertilized by this refreshing rain. Isaiah has celebrated in the xlth chapter, as well as in the chapter under our consideration, ver. 3, 4, and 5, the eternal covenant of God with the Ifraelites, and the accomplishment of that perpetual and permanent grace which he had fworn to David, namely, that an eternal and immortal King should fit upon his throne; and that he should rule and direct the Heathen. If these should appear to any person above credibility, he advises him to recollect that the divine counsels are far above the reach of the human under-

¹³ Isale vii. 2.

with showers that fertilize the earth: an image which is uniformly appropriated to that purpose:

- " Verily like as the rain descendeth,
- " And the fnow from the heavens;
- " And thither it doth not return:
- " But moifteneth the earth,
- " And maketh it generate, and put forth its in-
- "That it may give feed to the fower, and bread

understanding; and that those things are easy to him, which appear most difficult to us. He adds, that the facred oracles, however miraculous, will most assuredly be fulfilled; that the word of God may be compared to show or rain; which does not return to heaven, before it has performed its office of watering and secundating the earth: so it is with the prophetic decrees, or the divine predictions of suture events. And in this light I understand the passage from the context, both from what precedes, and what sollows. There is one similar in ch. xlv. 8. but the idea is more condensed, assuming rather the form of a metaphor or allegory, than of a comparison:

- " Drop down, O ye heavens, the dew from above;
- " And let the clouds shower down righteousness:
- " Let the earth open her bosom, and let salvation pro" duce her fruit;
- . And let justice push forth her bud together."

M.

- "So shall be the word which goeth from my
- It shall not return unto me fruitles;
- " But it shall effect, what I have willed;
- "And make the purpose succeed, for which "I have sent it "."

More examples, and of superior elegance, may be found in the Song of Solomon 36; it must not, indeed, be dissembled, that there are some in that poem, which are very reprehenfible, on account of that general diffonance, and fanciful agreement, which I have just remarked 17 as a great imperfection attending the free use of this figure. We must be cautious, however, lest in some cases we charge the poet with errors, which are in reality our own; fince many of the objects, which fuggested these comparisons, are greatly obscured, and some of them removed entirely beyond the sphere of our knowledge by diftance of time and place. It is the part of a wife man not rashly to condemn what we are able but partially to comprehend. " Let he call open her be

²⁵ Isai. lv. 10, 11.

²⁶ See CANT. iv. 1-5. farther explained Lect. XXXI.

²⁷ See CANT. vii. 2, 4.

Thefe three forms, according to which, for the fake of perspicuity, I have ventured to class comparisons in general, are however not fo incompatible, that they may not occasionally meet, and be variously blended with each other. That indeed appears to be the most perfect comparison, which combines all thefe different objects, and while it explains, ferves at the same time to amplify and embellish the subject; and which posfesses evidence and elevation seasoned with elegance and variety. A more complete example is scarcely to be found than that pasfage, in which Job impeaches the infidelity and ingratitude of his friends, who in his adverfity denied him those consolations of tenderness and sympathy, which in his profperous state, and when he needed them not, they had lavished upon him: he compares them with streams, which, increased by the rains of winter, overflow their borders, and display for a little time a copious and majestic torrent; but with the first impulse of the folar beams are fuddenly dried up, and leave those, who unfortunately wander through the deferts of Arabia, destitute of water, and perishing with thirst 28.

28 Jos vi. 15-20.

VOL. I.

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Thus

Thus far of Comparisons in general, and of their matter and intention: it remains to add a few words concerning the particular form and manner, in which the Hebrews usually exhibit them.

The Hebrews introduce Comparisons more frequently perhaps than the poets of any other nation; but the brevity of them in general compensates for their abundance. The resemblance usually turns upon a single circumstance; that they explain in the most simple terms, rarely introducing any thing at all foreign to the purpose. The following example, therefore, is almost singular, since it is loaded with an extraordinary accession, or I might almost say a superfluity of adjuncts:

- " Let them be as grass upon the house-top,
- "Which, before it groweth up, is withered:
- " With which the mower filleth not his hand;
- " Nor he that gathereth the sheaves his bosom:
- " Nor do they that pass by say,
- " The bleffing of JEHOVAH be upon you "; ...
- " We blefs you in the name of JEHOVAH "."

See Ruth ii. 4.

³⁰ PSAL. CXXIX. 6-8. See also PSAL. CXXXIII. 3.

The usual practice of the Hebrews is, indeed, very different from this: fometimes a fingle word, and commonly a very short sentence, comprehends the whole comparison. This peculiarity proceeds from the nature of the fententious style, which is always predominant in the Hebrew poetry, and, as I before remarked, confifts in condenfing and compressing every exuberance of expression, and rendering it close and pointed. Thus, in the very parts in which other poets are copious and diffuse, the Hebrews, on the contrary, are brief, energetic, and animated; not gliding along in a smooth and equal stream, but with the inequality and impetuofity of a torrent. Thus their comparisons assume a peculiar form and appearance; for it is not fo much their custom to dilate and embellish each particular image with a variety of adjuncts, as to heap together a number of parallel and analogous comparisons, all of which are expressed in a style of the utmost brevity and fimplicity. Mofes compares the celestial influence of the divine fong, which he utters by the command of God, with showers which water the fields; and on an occasion when a Greek or Latin poet would T 2

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would have been contented with a fingle comparison, perhaps a little more diffused and diversified, he has introduced two pairs of similes exactly expressive of the same thing:

- " My doctrine shall drop as the rain;
- " My language shall alight like the dew:
- " As the small rain upon the tender herb;
- " And like the thick drops upon the grafs "!"

The Psalmist makes use of the same form in the following:

- "O my God! make them as the chaff whirled about;
- " As the stubble before the wind:
- " As the fire burneth the forest,
- " And as the flame kindleth the mountains;
- " So do thou pursue them with thy tempests,
- And with thy whirlwind make them afraid ."."
 This

DEUT. xxxii. 2.

PSAL. lxxxiii. 13—15. Between these two comparisons there exists so nice a relation, that they would form one simple comparison, were it not that the sententious distribution of the verses had disposed the subject in a different form and order. Their threshing-stoors were so constructed in open situations, that when the corn was beaten out, the wind carried off the chaff and straw, which

This is, indeed, the most common, but by no means the only form which this figure assumes in the Hebrew poetry: there is another, in which the comparison is more diffusively displayed; in which case the equal distribution of the sentences is still strictly adhered to; the image itself, however, is not repeated, but its attributes, which explain one another in two parallel sentences; as Moses has done in a comparison immediately following that which I just now quoted, in which he compares the care and paternal affection of the Deity for his people, with the natural tenderness of the eagle for its young: Albert non 9

which being collected together was burnt. See Isal. v. 24. MATT. iii. 12. and HAMMOND's Com. Jagnar, however, is used for any high and uncultivated place, as appears from Mic. iii. 12. "This sense of the word is "also confirmed from the Arabic Vagnar, a mountain "steep and difficult of access." H. Author's Note.

Perhaps it may be thought too free a version to render

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"And with thy whirlwind involve them in terror"—
but the words themselves seem to comprize no less.—
Pursue them with thy tempests is an evident reference to the
dissipation of the chaff, and what follows relates clearly
to the expansion of the slame. S. H.

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- " As the eagle stirreth up her nest;
- " Fluttereth over her young into and entered of
- " Expandeth her plumes, taketh them;
- " Beareth them upon her wings 33."

The same is observable also in that most elegant comparison of Job, which I formerly commended; and which for this reason I shall now quote entire, by way of conclusion:

- "My brethren have dealt deceitfully like a
- "As the torrents of the vallies they are paffed away:
- "Which are congealed 34 by means of the frost,
- " The fnow hideth itself in their furface;
- " As foon as they flow, they are dried up,
- "When it is hot they are confumed from their place;
- " The paths of their channels are diminished,
- " They ascend in vapour, and are loft.
 - 33 DEUT. XXXII. 11.
- as though the original had been הקררים, instead of הקררים.—For this elegant emendation the learned Doctor is indebted to Father Houbigant, but he forgot to mention its author: Mr. Heath, however, had a better memory. S. H.

- " Look for them, ye troops of Tema;
- "Ye travellers of Sheba, expect them earnestly.
- "They made no hafte; because they depended on them;
- "They came thither, then were they con-

"is one of those which only once occur in the Serip"ture. In the Arabic and Chaldee, the proper force of
the verban is to flow, to flow off, or to overflow: thus
the sense will be, In the time, in which they flow, or
flow off; that is, are dissolved by the melting of the
ice." H.

In the 20th verse it appears one should read with the Syr, and Chald. Author's Note,

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LECTURE XIII.

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OF THE PROSOPOPOEIA, OR PERSONIFICA-

Two kinds of Personification: when a character is assigned to section or inanimate objects; and when a probable speech is attributed to a real person—Of sections and inanimate characters; of real characters—The Prosopopæia of the mother of Sisera (in the song of Deborah) explained: also the triumphal song of the Israelites concerning the death of the king of Babylon, (in Isaiah) which consists altogether of this sigure, and exhibits it in all its different forms,

THE last in order of those figures, which I proposed to treat of, as being most adapted to the parabolic style, is the Prosopopæia, or Personification. Of this figure

The passions of resentment and love have been very accurately traced by some late writers on the human mind, into the senses of pain and pleasure; the one arising from the habitual inclination to remove what is hurtful; the other from that of possessing what is a source of grateful sensations, and a mean of increasing pleasure. (See HART-LEY on Man, and a Differtation prefixed to King's Origin of Evil.) The strong expression of these passions is, however, chiefly directed to rational, or at least to animated beings; but this is the effect of reason and habit. The

figure there are two kinds. One, when action and character are attributed to fictitious, irrational, or even inanimate objects; the other, when a probable but fictitious speech is assigned to a real character. The former evidently partakes of the nature of the Metaphor, and is by far the boldest and most daring of that class of figures. Seasonably introduced, therefore, it has uncommon force and expression; and in no hands whatever is more successful in this respect than in those of the Hebrew writers: I may add also, that

passions are still the fame, and will frequently display themselves in opposition to reason. A child turns to beat the ground, or the stone, that has hurt him; (see Lord 'KAIMS' Elements of Criticism;) and most men feel some degree of affection even for the old inanimate companions of their happiness. From these dispositions originates the figure, which is the great and distinguishing ornament of poetry, the Prosopopæia. This figure is nearly allied to the Metaphor, and still more to the Metonymy; it is to the latter, what the Allegory is to the Metaphor. Thus when we fay-" Youth and beauty shall be laid in the " duft," for persons possessing youth and beauty, it is hard to determine whether it be a Metonymy or a Prosopopœia. Lyric poetry, in which the imagination feems to have the fullest indulgence, and which abounds with strong figures, is most favourable to Personification.

none more frequently or more freely intro-

In the first place then, with respect to sictitious characters, the Hebrews have this in common with other poets, that they frequently assign character and action to an abstract or general idea, and introduce it in a manner acting, and even speaking as upon the stage. In this, while they equal the most refined writers in elegance and grace, they greatly excel the most sublime in force and majesty. What, indeed, can be conceived apter, more beautiful, or more sublime, than that personisication of Wisdom, which Solomon so frequently introduces?

² There is a very animated personification of this kind in one of Dr. Ogden's fermons, though by some it may perhaps be thought too bold for that species of composition.-" Truth," fays that elegant and sublime writer, " is indeed of an awful presence, and must not be af-" fronted with the rudeness of direct opposition; yet will " fhe fometimes condescend to pass for a moment unre-" garded, while your respects are paid to her sister Cha-" rity." That of Bishop Sherlock, which our Author has quoted in his admirable Introduction to English Grammar-" Go to your Natural Religion, lay before her Mahomet and his disciples," &c. is well known, and is one of the finest examples of this figure I have ever feen. T. exhibiting

exhibiting her not only as the director of human life and morals, as the inventor of arts, as the dispenser of wealth, of honour, and of real felicity; but as the immortal offspring of the omnipotent Creator, and as the eternal associate in the divine counsels:

" When he prepared the heavens, I was present;

"When he described a circle on the face of the deep:

"When he difposed the atmosphere above;

"When he established the fountains of the deep:

"When he published his decree to the sea,

" That the waters should not pass their bound;

"When he planned the foundations of the earth:

"Then was I by him as his offspring;

" And I was daily his delight;

" I rejoiced continually before him.

" I rejoiced in the habitable part of his earth,

" And my delights were with the fons of men 3."

How admirable is that celebrated personification of the divine attributes by the Psalmist? How just, elegant, and splendid does it appear, if applied only according to the literal sense, to the restoration of the Jewish nation from the Babylonish captivity? but if interpreted as relating to that sublimer, more sa-

Prov. viii. 27-31.

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cred and mystical sense, which is not obscurely shadowed under the oftensible image, it is certainly uncommonly noble and elevated, mysterious and sublime:

" Mercy and Truth are met together;

"Righteousness and Peace have kiffed each

There are many passages of a similar kind, exquisitely imagined, and, from the boldness of the siction, extremely forcible. Such is that in Habakkuk, of the Pestilence marching before Jehovah when he comes to vengeance; that in Job, in which Destruction and Death assim of Wisdom, that her same only had come to their ears; in sine (that I may not be tedious in quoting examples) that tremendous image in Isaiah, of Hades; extending her throat, and opening her insatiable and immeasurable jaws.

There

^{*} Psal. lxxxv. 11: 5 Hab. iii. 5.

[•] Job xxviii. 22. 7 Isai. v. 14.

I have not observed, even in the Hebrew poetry, a bolder use of this figure, than in a passage of Tacitus, An. 16, 21. Trucidatis tot insignibus viris, ad postremum Nero Virtutem ipsam exscindere concupivit, intersecto Thrasea, &c. "After the slaughter of so many excellent men, "Nero

There is also another most beautiful species of personification, which originates from a well-

" Nero meditated at length the extirpation of Virtue

" herself by the sacrifice of Thrasea," &c.

In the opening of COLLINS's Ode to Mercy is a noble example of the Prosopopæia:

" Thou, who fitt'ft a fmiling bride,

" By Valour's arm'd and awful fide," &c.

But the whole compass of English poetry cannot furnish a more beautiful specimen than the following:

" Loud howls the florm! the vex'd Atlantic roars!

" Thy Genius, Britain, wanders on its shores!

" Hears cries of horror wafted from afar,

" The groans of anguish, 'mid the shrieks of war!

" Hears the deep curses of the Great and Brave,

" Sigh in the wind, and murmur in the wave!

" O'er his damp brow the fable crape he binds,

" And throws his victor-garland to the winds."

Miss SEWARD's Monody on Major André.

How different are these instances from the frigid attempts of inserior writers! The following personification is completely ridiculous. It is, however, extracted from a poem, which has been highly extolled by one who calls himself a Critic:

" Invidous Grave, how dost thou rend in funder

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"Whom love has knit, and fympathy made one?"

The Grave, a Poem.

It is a happy thing, that as there are poets of all degrees, there are also Critics of taste and judgment, exactly equal and well-known Hebrew idiom, and on that account is very familiar to us; I allude to that

and correspondent to them.—Par nobile! The picture of a Grave rending a thing in funder, can only be matched by the following passages, from the same incomparable performance:

- " But! tell us, why this wafte,
- Why this ado in earthing up a carcase
- That's fallen into difgrace, and to the fense
- " Smells horrible? Ye undertakers! tell us"-
- Where are the mighty thunderbolts of war?
- " Alas! how flim, -dishonourably slim !"
- " Now tame and humble, like a child that's whipp'd,
- " Shake hands with duft," &c.
- " Perhaps some backney, bunger-bitten scribbler
- " Infults thy memory."
- "Here the lank-fided mifer-worst of felons!
- " Who meanly stole (discreditable shift!)
- " From back and belly too their proper cheer,
- " Lies cheaply lodged."
- " O that some courteous ghost would blab it out,
- " What 'tis ye are," &c.
- " O great Man-eater!
- "Whose every day is carnival, not sated yet!
- " Like one, whole days defrauded of his meals, "On whom lank hunger lays his fkinny hand."

No wonder the above Critic could discover nothing fublime in Virgil and the Scriptures. T.

form

form of expression, by which the subject, attribute, accident, or effect of any thing is denominated the Son. Hence in the Hebrew poetry, nations, regions, peoples, are brought upon the stage as it were in a female character:

" Descend, and sit in the dust, O virgin, daughter of Babylon;

"Sit on the bare ground without a throne, O
"daughter of the Chaldeans?:

" Sitting on the ground was a posture that denoted deep misery and distress. The Prophet JEREMIAH has given it the first place among many indications of forrow, in that elegant description of the distress of his country, (LAM. ii. 8.) "The elders of the daughter of Sionsit on

" the ground, they are filent," &c. " We find Judea,"
" fays Mr. Addison, (on Medals, Dial. ii.) " on several

" coins of Vespasian and Titus, in a posture that denotes for-

" row and captivity .- I need not mention ber fitting on the

" ground, because we have already spoken of the aptness of " such a posture to represent extreme affiction. I force

" fuch a posture to represent extreme affliction. I fancy the Romans might have an eye to the customs of the Tewish

" nation, as well as those of their country, in the several,

" marks of forrow they have fet on this figure. The Pfalmift

" describes the Jews lamenting their captivity in the same

" pensive posture: " By the waters of Bubylon we sat down

" and wept, when we remembered thee, O Sion." But what

" is more remarkable, we find Judea represented as a woman

" in forrow sitting on the ground, in a passage of the prophet,

that foretels the very captivity recorded on this medal."

See Bishop Lowth's Notes on Isaiah, c. iii. v. 26.

" For thou shalt no longer be called the tender " and the delicate "."

Lo! Sion's daughter prostrate on the earth,
All mournful, solitary, weeping, lies!
In vain her suppliant hands to heaven extends;
She sinks deserted, and no comfort finds ".

Unless we attend to this peculiar phraseology, fuch expressions as the "Sons of the bow" and of the quiver "" for arrows, will seem extremely harsh and unnatural; as well as that remarkable personification of Job, denoting the most miserable death, "The first- born of the progeny of Death "."

The parabolic style no less elegantly assigns a character and action to inanimate objects than to abstract ideas. The holy prophets, moved with just indignation against the ungrateful people of God, "obtest the Heavens" and the Earth, and command universal "Nature to be silent '5. They plead their cause before the Mountains, and the Hills "listen to their voice 16." All is animated and informed with life, soul, and passion:

¹⁰ Isai. xlvii. 1, &c. 11 Lam. i. 1, &c.

¹³ Job xli. 19. ¹³ LAM. iii. 13. ¹⁴ Job xviii. 13.

¹⁵ DEUT. XXXII. 1. ISAI. i. 2. 16 MIC. vi. 1.

- " Let the Heavens rejoice, and let the Earth be " glad;
- " And let them proclaim through the nations, " JEHOVAH reigneth.
- " Let the Sea roar, and all that it containeth "?;
- " The World, and the inhabitants thereof:
- " Let the Floods clap their hands;
- " Let the Mountains break forth into harmony ":
- " Before Jehovan, for he cometh,
- " For he cometh to judge the earth "?."
- " The Waters faw thee, O God!
- " The Waters faw thee, they were grievoully " troubled ";
- " The Deep uttered his voice;
- " And lifted up his hands on high "."

And Job admirably in the same style:

- " Canst thou fend forth the Lightnings, and will " they go?
- " Shall they fay unto thee, Behold here we are "?"

With equal fuccess they introduce objects, which have no existence in the order and economy of nature; though it must be confessed, that it is attended with much greater

- 17 1 CHRON. xvi. 31. 18 Psal. xcviii. 7. 8.
- 16 PSAL. XCVI. 13.
- 90 PSAL. lxxvii. 16.
- 21 HABAK, îii, 10. 20 Chap. xxxviii. 35.

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hazard

hazard of propriety; for to those, which are within the province of nature, we readily attribute a degree of life and sentiment. Of this the following dialogue in Jeremiah is an admirable specimen:

- " Ho! Sword of Jenovan la sheel I sale sale
- to How long wilt thou not be at reft? advant
- Return into thy feabbard, and vonal appled and
 - " Return, and be ftill and of discrete of so To

DISTALL

- " How can it be at reft,
- " Since JEHOVAH hath given it a charge?
- " Against Askelon, and against the sea-coast,
- "There hath he appointed it "3."

The other kind of Prosopopæia, to which I alluded in the former part of this Lecture, is that, by which a probable but fictitious speech is assigned to a real person. As the former is calculated to excite admiration and approbation by its novelty, boldness, and variety; so the latter, from its near resemblance to real life, is possessed of great force, evidence and authority.

It would be an infinite talk to specify every instance in the sacred poems, which on this occasion might be referred to as worthy of

^{25} JER. xlvii. 6, 7. sad ...

notice; or to remark the easy, the natural, the bold and sudden personifications; the dignity, importance, and impaffioned feverity of the characters. It would be difficult to describe the energy of that eloquence which is attributed to Jehovan himself, and which appears fo fuitable in all respects to the Divine Majesty; or to display the force and beauty of the language which is fo admirably and peculiarly adapted to each character; the probability of the fiction; and the excellence of the imitation. One example, therefore, must suffice for the present; one more perfect it is not possible to produce. It is expreffive of the eager expectation of the mother of Sifera, from the inimitable ode of the prophetess Deborah 14.

The first fentences exhibit a striking picture of maternal folicitude, both in words and actions; and of a mind fulpended and

agitated between hope and fear:

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[&]quot; Through the window she looked and cried out,

[&]quot;The mother of Sifera, through the lattice:

[&]quot; Wherefore is his chariot fo long in coming?

Wherefore linger the wheels of his chariot?"

⁰⁰ bas solus Jup. v. 28-30.

Immediately, impatient of his delay, the anticipates the confolations of her friends, and her mind being somewhat elevated, the boasts with all the levity of a fond female;

(Vast in her hopes and giddy with success;)

- " Her wise ladies answer her;
- "Yea, she returns answer to herself:
- "Have they not found?—Have they not di-

Let us now observe, how well adapted every sentiment, every word is to the character of the speaker. She takes no account of the slaughter of the enemy, of the valour and conduct of the conqueror, of the multitude of the captives, but

Burns with a female thirst of prey and spoils.

Nothing is omitted, which is calculated to attract and engage the passions of a vain and trisling woman, slaves, gold, and rich apparel. Nor is she satisfied with the bare enumeration of them; she repeats, she amplifies, she heightens every circumstance; she seems to have the very plunder in her immediate possession; she pauses and contemplates every particular:

"Have they not found?—Have they not dir

" To every man a damfel, yea a damfel or two?

" To Sifera a spoil of divers colours?

" A spoil of needlework of divers colours,

" A spoil for the neck " of divers colours of " needlework on either side."

To add to the beauty of this passage, there is also an uncommon neatness in the versification, great force, accuracy, and perspicuity in the diction, the utmost elegance in the repetitions, which, notwithstanding their apparent redundancy, are conducted with the most perfect brevity. In the end, the fatal disappointment of female hope and credulity, tacitly infinuated by the sudden and unexpected apostrophe,

" So let all thine enemies perish, O JEHOVAH!"

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יה אותר, "A spoil to ornament the neck;" is the constructive for the absolute. See Mic. vi. 16. Lam. iii. 14. and 66. For further satisfaction on this subject consult Buxtorf, Thes. Gram. ii. 4. who, nevertheless, in the same work, interprets this phrase in a different manner. The Seventy read יוואל; and the Syriac אומלל the context will bear either.

Author's Note.

is expressed more forcibly by this very silence of the person who was just speaking, than it could possibly have been by all the powers of

language.

But whoever wishes to understand the full force and excellence of this figure, as well as the elegant use of it in the Hebrew ode, must apply to Isaiah, whom I do not scruple to pronounce the sublimest of poets. He will there find, in one short poem, examples of almost every form of the Prosopopæia, and indeed of all that constitutes the sublime in composition. I trust it will not be thought unseasonable to refer immediately to the passage itself, and to remark a few of the principal excellencies.

The prophet, after predicting the liberation of the Jews from their severe captivity in Babylon, and their restoration to their own country, introduces them as reciting a kind of triumphal song upon the fall of the Babylonish monarch, replete with imagery, and with the most elegant and animated personifications. A sudden exclamation, expressive of their joy and admiration on the unexpected revolution in their affairs, and the destruction of their tyrants, forms the exordium of the poem. The Earth itself triumphs with the inhabitants thereof; the Fir-trees, and the Cedars of Lebanon (under which images the parabolic style frequently delineates the kings and princes of the Gentiles) exult with joy, and persecute with contemptuous reproaches the humbled power of a ferocious enemy:

"The whole Earth is at rest, is quiet; they burst forth into a joyful shout;

Even the Fir-trees rejoice over thee, the Ce-

Since thou art fallen, no feller hath come up

This is followed by a bold and animated personification of Hades, or the infernal regions. Hades excites his inhabitants, the ghosts of princes, and the departed spirits of

" Thus spiritedly versified by Mr, POTTER;

The lordly Lebanon waves high
The ancient honours of his facred head;
Their branching arms his cedars spread,
His pines triumphant shoot into the sky:
"Tyrant, no barb'rous axe invades

" Since thou art fallen, our unpierc'd shades."

See the conclusion of Lect. xxviii. T,

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kings:

kings: they rife immediately from their feats, and proceed to meet the monarch of Babylon; they infult and deride him, and comfort themselves with the view of his calamity:

- "Art thou, even thou too, become weak as we?
 "Art thou made like unto us?
- "Is then thy pride brought down to the grave;
 the found of thy sprightly instruments?
- "Is the vermin become thy couch, and the earth-

Again, the Jewish people are the speakers, in an exclamation after the manner of a funeral lamentation, which indeed the whole form of this composition exactly imitates. The remarkable

and eminent personages, were of high antiquity amongst the Asiatics. Thus Euripides: (Iphigenia in Tauris, v. 177.)

Ch. Αδιφαλμες εδας,

'ΥΜΝΟΝ τ'ΑΣΙΗΤΑΝ σει,
Βαρδαρον ιαχαν,
Αισποινα Γ' εξαυδασω,
Ταν το ΘΡΗΝΟΙΣΙΝ μεσαν,
Νικυσιν μιλιον

remarkable fall of this powerful monarch is thus beautifully illustrated:

How wood wood a How

And again, Orestes, v. 1402.

AIAINON, AIAINON, APXAN, SANATOT,

Bagoagos Arguers, AI, AI,

Actad Opera BAZIAEON

Estros cidageocis aida.

Instances of such threnodies often occur in the sacred writings. [2 Sam. i. 18. 2 Kings xiii. 30. Amos v. 1, 2, 16. Jer. ix. 17. xxii. 18, &c.] Many of them are of the proleptic cast, the most conspicuous of which is the denunciation of Isaiah against the king of Babylon. According to the Seventy, have in the 4th verse (which our Translators have rendered a proverb or taunting speech) signifies i ΘΡΗΝΟΣ and APXH. The same expression, taken conjunctively with num, hath been also interpreted APXH ΘΑΝΑΤΟΥ, and coincides with the passage from the Orestes, cited above.—Gray's Bard is a composition of the same class, as is evident from the import of Alainoz [— π μιδοι εξ Επιχαρμε χρησις εθολεσα του Alainon ΩΔΗΝ των ΙΣΤΟΥΡΓΟΥΝΤΩΝ ΕΙΝΑΙ. Eustath.] when compared with his imagery of WEAVING——

- "Weave the warp and weave the woof,
- " The winding-sheet of Edward's race," &c.

and it is somewhat remarkable that, in his Ode from the Norse-tongue, intitled the Fatal Sisters, the same machinery is more minutely preserved:

- " Now the storm begins to lower
- " (Haste the loom of hell prepare,)
- " Iron-fleet of arrowy shower
- " Hurtles in the darken'd air.

" Glittering

" fon of the morning to have a supplement of the morning to have a

" due the nations!" as flow

- "Glittering lances form the loom
- " Where the dusky warp we strain;
- " Weaving many a foldier's doom,
- " Orkney's woe, and Randver's bane.
- " See the griefly texture grow;
- "('Tis of human entrails made)
 - " And the weights, that play below,
 - Each a gasping warrior's head.
 - " Shafts for huttles," &c. hand and and all the

In his critique upon this sublime Ode of Isaiah, the learned Bishop appears to have overlooked a principal source of its beauty; which consists in the happy adaptation of imagery from the history and sate of Nimrod, the sounder and sirst king of Babylon, to presigure the excision of his successor and representative. See Differentiation on the controverted Passages in St. Peter and St. Jude concerning the Angels that sunned. S. H.

29 O Lucifer! &c.] This is, I think, the most sublime image I have ever seen conveyed in so sew words. The aptness of the allegory to express the ruin of a powerful monarch, by the fall of a bright star from heaven, strikes the mind in the most forcible manner; and the poetical beauty of the passage is greatly heightened by the personification, "Son of the morning." Whoever does not relish such painting as this, is not only destitute of poetical taste, but of the common seelings of humanity. T.

He himself is at length brought upon the stage, boasting in the most pompous terms of his own power, which furnishes the poet with an excellent opportunity of displaying the unparalleled misery of his downfal. Some persons are introduced, who find the dead carcass of the king of Babylon cast out and exposed; they attentively contemplate it, and at last scarcely know it to be his:

" Is this the man, that made the earth to trem" ble; that shook the kingdoms?

"That made the world like a defert; that de-

They reproach him with being denied the common rites of sepulture, on account of the cruelty and atrocity of his conduct; they execrate his name, his offspring, and their posterity. A solemn address, as of the Deity himself, closes the scene, and he denounces against the king of Babylon, his posterity, and even against the city, which was the seat

^{**} XENOPHON gives an instance of this king's wanton cruelty in killing the son of Gobrias, on no other provocation than that, in hunting, he struck a boar and a lion, which the king had missed. Cyrop. iv. p. 309, quoted by Bishop Lowth, Notes on Isaiah, p. 98. T.

of their cruelty, perpetual destruction, and confirms the immutability of his own counfels by the solemnity of an oath.

How forcible is this imagery, how diverfified, how fublime! how elevated the diction, the figures, the fentiments !- The lewish nation, the Cedars of Lebanon, the Ghofts of departed kings, the Babylonish monarch, the Travellers who find his corpfe, and laft of all Jehovan himself, are the characters which support this beautiful Lyric Drama. One continued action is kept up, or rather a feries of interesting actions are connected together in an incomparable whole: this, indeed, is the principal and diftinguished excellence of the fublimer ode, and is displayed in its utmost perfection in this poem of Isaiah, which may be confidered as one of the most ancient, and certainly the most finished specimen of that species of composition, which has been transmitted to us. The personifications here are frequent, yet not confused; bold, yet not improbable: a free, elevated, and truly divine spirit pervades the whole; nor is there any thing wanting in this ode to defeat its claim to the character of perfect beauty and fublimity.

fublimity. If, indeed, I may be indulged in the free declaration of my own fentiments on this occasion, I do not know a fingle instance in the whole compais of Greek and Roman poetry, which, in every excellence of compolition, can be faid to equal, or even to approach it. nound I to ensles) and prouter

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OF THE SUBLIME IN GENERAL , AND OF MISUBLIMITY OF EXPRESSION IN PARTIet CULAR? hope of biel ed rise nothing

III. In what manner the word Mashal implies the idea of Sublimity—Sublimity of language and sentiment—On what account the poetic diction of the Hebrews, either considered in itself, or compared with prose composition, merits an appellation expressive of sublimity—The sublimity of the poetic diction arises from the passions—How far the poetic diction differs from prose among the Hebrews—Certain forms of poetic diction and construction exemplished from Job, Ch. iii.

HAVING in the preceding Lectures
given my fentiments at large on the
nature of the figurative style, on its use and
application

An author whose taste and imagination will be respected as long as the English language exists, has written a most elegant treatise on the distinction between the deautiful and the sublime. But after all that has been said, our feelings must be the only criterion. The pleasure which is afforded by the contemplation of beauty, appears to be a pure and unmixed pleasure, arising from the gentler agitation, and is less vivid than that which is produced by the sublime. For as the latter often borders upon terror, it requires a greater exertion, and produces a stronger, though

application in poetry, and particularly in the poetry of the Hebrews; I proceed to treat of the Sublimity of the facred poets; a subject which has been already illustrated by many examples quoted upon other occasions; but which, since we have admitted it as a third characteristic of the poetic style, now requires

though I think less durable sensation than the beautiful. We may read an elegant author, and continue for a long time to be pleased with his beauties; a sublime author we shall soon be induced to lay down.

The fublime also differs from the beautiful in being only conversant with great objects. It differs from the pathetic in affording a more tranquil pleasure, if I may so express myself. But though the sublime and beautiful be thus distinguishable, yet they are frequently mixed in the same passage, and seem to run into each other, as is the case in that enchanting simile of Homer, into which Mr. Pope has transfused more of the beautiful than is in the original:

" As when the moon, refulgent lamp of night," &c.

Some descriptions also it is not easy to determine whether to affign to the sublime or the pathetic: such is that admirable but brief delineation of the feelings of the multitude on the crucifixion of our Lord, Luke xxiii. 48. And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned." This may in some measure account for the error of Longinus, who consounds these three different sensations together.

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feen, that this is implied in one of the senses of the word Mashal, it being expressive of power, or supreme authority, and when applied to style, seems particularly to intimate something eminent or energetic, excellent or important. This is certainly understood in the phrase "to take (or lift) up his para-"ble;" that is, to express a great or lofty sentiment. The very first instance, in which the phrase occurs, will serve as an example in point. For in this manner Balaam "took up," as our translation renders it, "his parable, and said:"

- " From Aram I am brought by Balak,
- By the king of Moab from the mountains of the East:
- " Come, curse me Jacob;
- " And come, execrate Ifrael.
- " How shall I curse whom God hath not cursed?
- " And how shall I execrate whom God hath not execrated?
- " For from the tops of the rocks I fee him,
- " And from the hills I behold him:
- " Lo! the people, who shall dwell alone,
- " Nor shall number themselves among the na-

Who shall count the dust of Jacob?

" Or the number of the fourth of Israel?

Let my foul die the death of the righteous,

" And let my end be as his "."

Let us now consider, on what account this address of the prophet is entitled Mashal. The sentences are indeed accurately distributed in parallelisms, as may be discovered even in the translation, which has not entirely obscured the elegance of the arrangement: and compositions in this form, we have already remarked, are commonly classed among the proverbs and adages, which are properly called Mashalim, though perhaps they contain nothing of a proverbial or didactic nature. But if we attentively consider this very passage, or others introduced by the same form of expression, we shall find,

* Numb. xxiii. 7—10. norms here rendered end, and in the common version latter end, properly signifies posterity; as in Psal. cix. 13. Amos iv. 2. Dan, xi. 4.— The Seventy translate it by σπερμα. It should be remembered that Balaam is here speaking of the Righteous not in their individual, but in their aggregate capacity, and therefore had either a retrospect, in his wish, to the promise which had been made to Abraham concerning his posterity; or else, to an immediate communication on the occasion then present. S. H.

in all of them, either an extraordinary variety of figure and imagery; or an elevation of style and fentiment; or perhaps an union of all these excellencies; which will induce us to conclude, that fomething more is meant by the term to which I am alluding than the bare merit of a fententious neatness. If again we examine the same passage in another point of view, we shall discover in it little or nothing of the figurative kind, at least according to our ideas, or according to that acceptation of the word Maskal which denotes figurative language; there is evidently nothing-in it of the mystical kind, nothing allegorical, no pomp of imagery, no comparison, and in fourteen verses but a fingle metaphor: as far, therefore, as figurative language is a characteristic of the parabolic style, this is no instance of it. We must then admit the word Parable, when applied to this paffage, to be expressive of those exalted sentiments, that spirit of sublimity, that energy and enthufiasm, with which the answer of the prophet is animated. By this example I wished to explain on what reasons I was induced to suppose that the term Mashal, as well from its proper power or meaning, as from its usual acceptation, acceptation, involves an idea of sublimity; and that the Hebrew poetry expresses in its very name and title, the particular quality in which it so greatly excels the poetry of all other nations.

The word Sublimity I wish in this place to be understood in its most extensive sense: I speak not merely of that sublimity, which exhibits great objects with a magnissicent display of imagery and diction; but that sorce of composition, whatever it be, which strikes and overpowers the mind, which excites the passions, and which expresses ideas at once with perspicuity and elevation; not solicitous whether the language be plain or ornamented, refined or familiar: in this use of the word I copy Longinus, the most accomplished author on this subject, whether we consider his precepts or his example.

The sublime consists either in language or sentiment, or more frequently in an union of both, since they reciprocally assist each other, and since there is a necessary and indisfoluble connexion between them: this,

POPE.

Whose own example ffrengthens all his laws,

[&]quot; And is himfelf the great fublime he draws."

however, will not prevent our confidering them apart with convenience and advantage. The first object, therefore, which presents itfelf for our investigation, is, upon what grounds the poetic diction of the Hebrews, whether confidered in itself, or in comparifon with profe composition, is deserving of an appellation immediately expressive of fublimity.

The poetry of every language has a style. and form of expression peculiar to itself; forcible, magnificent, and fonorous; the words pompous and energetic; the compofition fingular and artificial; the whole form and complexion different from what we meet with in common life, and frequently (as with a noble indignation) breaking down the boundaries by which the popular dialect is confined. The language of Reason is cool, temperate, rather humble than elevated, well arranged and perspicuous, with an evident care and anxiety left any thing should escape which might appear perplexed or obscure, The language of the Paffions is totally different: the conceptions burst out in a turbid stream, expressive in a manner of the internal conflict; the more vehement break iera work

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out in hafty confusion; they catch (without fearch or study) whatever is impetuous, vivid, or energetic. In a word, Reason speaks literally, the Paffions poetically. The mind, with whatever passion it be agitated, remains fixed upon the object that excited it; and while it is earnest to display it, is not satisfied with a plain and exact description; but adopts one agreeable to its own fensations, splendid or gloomy, jocund or unpleasant. For the passions are naturally inclined to amplification; they wonderfully magnify and exaggerate whatever dwells upon the mind, and labour to express it in animated, bold, and magnificent terms. This they commonly effect by two different methods; partly by illustrating the subject with splendid imagery, and partly by employing new and extraordinary forms of expression, which are indeed possessed of great force and efficacy in this respect especially, that they in some degree imitate or represent the present habit and state of the soul. Hence those theories of Rhetoricians, which they have fo pompoufly detailed, attributing that to art, which above all things is due to nature alone;

X 3 Action of For

- " For nature to each change of fortune forms
- The fecret foul, and all its passions warms;
- " Transports to rage, dilates the heart with mirth,
- " Wrings the fad foul, and bends it down to earth.
- "The tongue these various movements must ex-

A principle which pervades all poetry, may eafily be conceived to prevail even in a high degree in the poetry of the Hebrews. Indeed we have already feen how daring these writers are in the felection of their imagery, how forcible in the application of it; and what elegance, fplendour, and fublimity they have by these means been enabled to infuse into their compositions. With respect to the diction also, we have had an opportunity of remarking the peculiar force and dignity of their poetic dialect; as well as the artificial distribution of the sentences, which appears to have been originally closely connected with the metrical arrangement, though the latter be now totally loft. We are therefore in the next place to confider whether there be any other remarkable qualities in the poetical language of the Hebrews, which ferve to diftinguish it from profe composition.

FRANCIS'S HOR. Art of Poetry, v. 155, &c.

It is impossible to conceive any thing more fimple and unadorned than the common language of the Hebrews. It is plain, correct, chaste, and temperate; the words are uncommon neither in their meaning nor application; there is no appearance of study, nor even of the least attention to the harmony of the periods. The order of the words is generally regular and uniform. The verb is the first word in the sentence, the noun, which is the agent, immediately fucceeds, and the other words follow in their natural order. Each circumstance is exhibited at a fingle effort, without the least perplexity or confusion of the different parts: and, what is remarkable, by the help of a simple particle, the whole is connected from the beginning to the end in a continued feries, fo that nothing appears inconfiftent, abrupt, or confused. The whole composition, in fine, is disposed in such an order, and so connected by the continued fuccession of the different parts, as to demonstrate clearly the regular state of the author, and to exhibit the image of a fedate and tranquil mind. But in the Hebrew poetry the case is different, in part at least, if not in the whole. The free spirit 15 is hurried along, and has neither leifure nor inclination to descend to those minute and frigid attentions. Frequently, instead of difguifing the fecret feelings of the author, it lays them quite open to public view; and the yeil being as it were fuddenly removed, all the affections and emotions of the foul, its fudden impulses, its hasty fallies and irregularities, are conspicuously displayed.

Should the curious inquirer be defirous of more perfect information upon this subject, he may fatisfy himfelf, I apprehend, with no great labour or difficulty. Let him take the book of Job; let him read the historical proem of that book; let him proceed to the metrical parts, and let him diligently attend to the first speech of Job. He will, I dare believe, confess, that, when arrived at the metrical part, he feels as if he were reading another language; and is surprized at a diffimilarity in the style of the two passages much greater than between that of Livy and Virgil, or even Herodotus and Homer. Nor indeed could the fact be otherwise according to the nature of things; fince in the latter passage the most exquisite pathos is displayed, fuch indeed as has not been exceeded, and **fcarcely** scarcely equalled by any effort of the Muses. Not only the force, the beauty, the fublimity of the fentiments are unrivalled; but fuch is the character of the diction in general, fo vivid is the expression, so interesting the affemblage of objects, fo close and connected the fentences, fo animated and paffionate the whole arrangement, that the Hebrew literature itself contains nothing more poetical. The greater part of these beauties are so obvious, that they cannot possibly escape the eye of a diligent reader; there are some, however, which, depending chiefly upon the arrangement and construction, are of a more abstruse nature. It also sometimes happens, that those beauties which may be easily conceived, are very difficult to be explained: while we fimply contemplate them, they appear fufficiently manifest; if we approach nearer, and attempt to touch and handle them, they vanish and escape. Since, however, it would not be confiftent with my duty on the present occasion to pass them by totally unregarded, I shall rely, Gentlemen, upon your accustomed candour, while I attempt to render, if possible, some of these elegancies more obvious and familiar.

The

The first thing that arrests the attention of the reader in this passage, is the violent sorrow of Job, which bursts forth on a sudden, and slows from his heart, where it had long been confined and suppressed:

- " Let the day perish, I was born in it; (i. e. in which I was born)
- And the night (which) faid a man is con-

Observe here the concise and abrupt form of the first verse; and in the second the boldness of the figure, and the still more abrupt conclusion. Let the reader then consider, whether he could endure such a spirited, vehement, and perplexed form of expression in any prose composition; or even in verse, unless it were expressive of the deepest pathos s.

He

⁵ Job iii. 3. The learned Bishop follows here the interpretation of Schultens, which Mr. Heath has given a good reason for declining to adopt. He renders the passage thus:

May the day perish wherein I was brought forth, And the night which said, See a man child is born! S. H.

Our Author exaggerates a little the boldness and energy of this passage, conceiving that to be an unusual phraseology,

He will nevertheless, I doubt not, acknowledge that the meaning of this fentence is extremely clear, so clear indeed, that if any person should attempt to make it more copious and explanatory, he would render it less expressive of the mind and feelings of the speaker. It happens fortunately that we have an opportunity of making the experiment upon this very fentiment. There is a passage of Jeremiah so exactly similar, that it might almost be imagined a direct imitation: the meaning is the same, nor is there any very great difference in the phraseology; but Jeremiah fills up the ellipses, smooths and harmonizes the rough and uncouth language of Job, and dilates a short distich into two

phraseology, which is only uncommon to us. There will be an opportunity of mentioning the change or enallege of the tenses in the next Lecture. The ellipsis of the relative pronoun after (which) is not at all harsh and unusual; nothing is more common in the Arabic, it being accounted among the elegancies of language, nor is it unusual with the Hebrews. Even with the English, the pronoun which is very frequently omitted.

There are in all languages certain elliptical expresfions, which use has established, and which therefore

" very rarely occasion darkness."

CAMPB. Phil. of Rhet.

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equal diffichs, confifting of somewhat longer verses, which is the measure he commonly makes use of:

- " Cursed be the day on which I was born,
- "The day on which my mother bare me, let it
- "Curfed be the man who brought the news to my father,
- s Saying, there is a male child born unto thee;
- " Making him exceedingly glad "."

Thus it happens, that the imprecation of Jeremiah has more in it of complaint than of indignation; it is milder, softer, and more plaintive, peculiarly calculated to excite pity, in moving which the great excellence of this prophet confists: while that of Job is more adapted to strike us with terror than to excite our compassion.

But to proceed. I shall not trouble you with a tedious discussion of those particulars which are sufficiently apparent; the crouded

[,] JER. XX. 14, 15.

This is an excellent observation. The grief, or rather despair, of Job, is of the solemn, majestic, and truly tragic kind; that of Jeremiah has more of the elegiac tenderness, which raises no greater passion than pity, and is only calculated to excite our tears. M.

and abrupt sentences, which seem to have little connexion, bursting from the glowing bosom with matchless force and impetuosity; the bold and magnificent expressions, which the eloquence of indignation pours forth, four instances of which occur in the space of twice as many verses?, and which seem to be altogether poetical: two of them indeed are found continually in the poets, and in them only; the others are still more uncommon. Omitting these, therefore, the object which at present seems more worthy of examination, is, that redundancy of expression, which in a few lines takes place of the former excessive conciseness:

"That night-let darkness seize upon it "."

In this also there is the strongest indication of passion, and a perturbid mind. He doubt-less intended at first to express himself in this manner:

"Be that night darkness ""

But in the very act of uttering it, he fuddenly catches at an expression, which appears more

animated

י Ver. 4, 5, 7. הופע , כמרירי , נלמוד אלמות , עלמות

¹⁹ Ver. 6. 11 See ver. 4.

animated and energetic. I do not know that I can better illustrate this observation than by referring to a passage in Horace, in which a similar transition and redundancy falls from the indignant poet:

" He who-(bane of the fruitful earth!

" Curft was the hour that gave thee birth!)

" He-O vile pernicious tree!

" Was furely curft who planted thee,

Well may I think the parricide

" In blood his guilty foul had dy'd,

" Or plung'd his dagger in the breaft,

" At midnight, of his sleeping guest,

" Or temper'd every baleful juice,

"Which pois'nous Cholchian glebes produce,

" Or if a blacker crime be known,

" That crime the wretch had made his own "."

For undoubtedly the poet begun, as if he intended to purfue the subject in a regular order, and to finish the sentence in this form.

" He who-planted thee; he was accessory

" to the murder of his parents, and sprinkled

" his chambers with the blood of his guest;

" he dealt in the poison of Cholchis," &c. But anger and vexation dissipated the order

¹² FRANCIS, B. ii. Ode xiii. with some little alteration.

of his ideas, and destroyed the construction of this sentence. But should some officious Grammarian take in hand the passage, (for this is a very diligent race of beings, and sometimes more than sufficiently exact and scrupulous) and attempt to restore it to its primitive purity and perfection, the whole grace and excellence of that beautiful exordium would be immediately annihilated, all the impetuosity and ardour would in a moment be extinguished. — But to return to Job:

" Lo! that night, may it be fruitless "!"

He appears to have a direct picture or image of that night before his eyes, and to point it out with his finger. "The doors of my "womb" for "the doors of my mother's "womb" is an elliptical form of exprefion, the meaning of which is eafily cleared up, but which no person in a tranquil state of mind, and quite master of himself, would venture to employ. Not to detain you too long upon this subject, I shall produce only one passage more, which is about the conclusion of this animated speech:

¹³ Ch. iii. ver. 7. 14 Ver. 10.

- " Wherefore should he give light to the miserable?
- " And life to those who are in bitterness of soul?
- Who call aloud for death, but it cometh not;
- Who dig for it more than for hidden treasures.
- Who would rejoice even to exultation,
- " And be in raptures, if they had found the grave.
- "Well might it befit the man whose way is
- " And whom God hath furrounded with an hedge.
- But my groaning cometh like my daily food,
- " And my roarings are poured out like water "."

The whole composition of this passage is admirable, and deserves a minute attention. "Wherefore should he give light to the mi"ferable?"—But who is the giver alluded to? Certainly God himself, whom Job has indeed in his mind; but it escaped his notice that no mention is made of him in the preceding lines. He seems to speak of the miserable in general, but by a violent and sudden transition he applies the whole to himself, "But my groaning cometh like my "daily food." It is plain, therefore, that in all the preceding reflexions he has himself only in view. He makes a transition from the singular to the plural, and back again, a

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¹⁵ Ver. 20-24.

remarkable amplification intervening, exexpressive of his desire of death, the force
and boldness of which is incomparable; at
last, as if suddenly recollecting himself, he
returns to the former subject, which he had
apparently quitted, and resumes the detail
of his own misery. From these observations
I think it will be manifest, that the agitated
and disordered state of the speaker's mind is
not more evidently demonstrated by a happy
boldness of sentiment and imagery, and an
uncommon force of language, than by the
very form, conduct, and arrangement of the
whole.

The peculiar property which I have laboured to demonstrate in this passage, will, I apprehend, be found to prevail as a characteristic of the Hebrew poetry, making due allowance for different subjects and circumstances; I mean that vivid and ardent style, which is so well calculated to display the emotions and passions of the mind. Hence the poetry of the Hebrews abounds with phrases and idioms totally unsuited to prose composition, and which frequently appear to us harsh and unusual, I had almost said unnatural and barbarous; which, however, are

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destitute

destitute neither of meaning, nor of force, were we but sufficiently informed to judge of their true application. It will, however, be worth our while, perhaps, to make the experiment on some other passages of this nature, and to try at least what can be done towards the further elucidation of this point.

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LECTURE XV.

OF SUBLIMITY OF EXPRESSION.

The character of the Poetic Dialect further illustrated by examples of different kinds from the Song of Moses, Deut.

**Exxii.—The frequent and sudden transition from one perfon to another; its cause and effects—The use of the Tenses in a manner quite different from common language: the reasons of this—The Hebrew language peculiar in this respect—The future is often spoken of in the perfect present, and the past in the future Tense: the reason of the former easy to be explained; the latter is a matter of considerable difficulty, which neither the Commentators, the Translators, nor even the Grammarians have elucidated—Some examples of this, and the explanation of them—The frequent use of this form of construction may be considered as characteristical of the Poetic Dialect.

In order to demonstrate more completely the sublimity of the Hebrew poetry by a comparison with prose, I referred the student of Hebrew to the Book of Job, convinced that he would easily perceive, both in the matter and diction a very considerable difference between the historical introduction of that book, and the metrical passages immediately succeeding. But less these passages should be objected to, as improper instances

for fuch a comparison, on the supposition that, although both of them were written entirely either in verse or prose, yet the different nature of the subjects would require a very different style; we shall now make the experiment on some other passages, and compare the manner of treating the same subject in verse and prose. The Book of Deuteronomy will afford us a convenient infrance; for Moses appears there in the character both of an orator and a poet. In the former character, he addresses a very solemn and interesting oration to the people of Israel', exhorting them, by the most inviting promiles, to the observance of the covenant, and diffuading them from the violation of it by threats of the most exemplary punishment: and for the purpose of impressing the same more forcibly on their minds, he afterwards, by the command of God, embellishes the subject with all the elegance of verse ', in a poem, which bears every mark of divine inspiration. In these two passages is displayed every excellence of which the Hebrew lan-

DEUT. Chap. xxviii, xxix, xxx, xxxi.

DEUT. XXXII.

guage is capable in both species of composition; all that is grand, forcible, and majeffic, both in profe and verse: From them too we may be enabled eafily to comprehend the difference between the style of oratory among the Hebrews, and that of their poetry, not only in fentiment, but in the imagery, the arrangement, and the language. Whoever wishes, therefore, to satisfy himself concerning the true character and genius of the Hebrew poetry, I would advise carefully to compare the two passages, and I think he will foon discover that the former, though great, fpirited, and abounding with ornament, is notwithstanding regular, copious, and diffuse; that, with all its vehemence and impetuofity, it ftill preferves a fmoothness, evenness, and uniformity throughout; and that the latter, on the contrary, confifts of fentences, pointed, energetic, concife, and splendid; that the sentiments are truly elevated and fublime, the language bright and animated, the expression and phraseology uncommon; while the mind of the poet never continues fixed to any fingle point, but glances continually from one object to ano-

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ther. These remarks are of such a nature, that the diligent reader will apprehend them better by experience and his own observation, than by means of any commentary or explanation whatever. There are, however, one or two points which have attracted my notice in the perusal of this remarkable poem; and as they are of general use and application, and may serve to elucidate many of the difficult passages of the Hebrew poetry, they appear to me not undeserving of a more particular examination.

Taking, therefore, this poem as an example, the first general observation, to which I would direct your attention, is the sudden and frequent change of the persons, and principally in the addresses or expostulations; for enough has been said already concerning the introduction of different characters or personifications. In the exordium of this poem, Moses displays the truth and justice of Almighty God, most facredly regarded in all his acts and counsels: whence he takes occasion to reprove the persidy and wickedness of his ungrateful people; at first as if his censure were only pointed at the absent,

44 Their

"Their evil disposition hath corrupted his chil-

He then suddenly directs his discourse to themselves;

- " Perverse and crooked generation!
- " Will ye thus requite JEHOVAH,
- " Foolish people and unwise?
- " Is he not thy father and thy redeemer;
- " Did he not make thee and form thee?"

After his indignation has somewhat subfided, adverting to a remoter period, he beautifully enlarges upon the indulgence, and more than paternal affection, continually manifested by Almighty God towards the Israelites, from the time when he first chose them for his peculiar people; and all this again without seeming directly to apply it to them. He afterwards admirably exaggerates the stupidity and barbarity of this ungrate-

³ Ver. 5, 6. I have endeavoured, as far as I was able, to render perspicuous the Hebrew reading; but after all, that which is adopted by the LXX, the SAM. and Syr. is perhaps nearer the truth אלו בני מום They are corrupted, they are not his, (they are) sons of error, or blemish." Which is also partly confirmed by Aquila, Vulg. Symmachus. Author's Note.

ful people, which exceeds that of the brutes themselves. Observe with what force the indignation of the Prophet again breaks forth:

" But Jeshurun grew fat and resisted;

- "Thou grewest fat, thou wast made thick, thou wast covered with fat!
- " And he deferted the God that made him,
- " And despised the rock of his falvation."

The abrupt transition in one short sentence to the Israelites, and back again, is wonderfully forcible and pointed, and excellently expressive of disgust and indignation. There is a passage of Virgil, which, though it be less animated, is certainly not unworthy of being compared with this of Moses; it is that in which, by an ingenious apostrophe, he upbraids the traitor with his crime, and at the same time exonerates the king from the imputation of cruelty:

By Godlike Tullus doom'd the traitor dies, (And thou, false Metius, dost too late repent Thy violated faith!) by furious steeds In pieces torn, his entrails strew the ground, And the low brambles drink his streaming blood.

* En. viii. 642.

I might proceed, and produce feveral exaniples in point from the fame poem, and innumerable from other parts of the facred writings, different from each other both in expression and form. These, however, are fufficient to demonstrate the force of this kind of composition in expressing the more vehement affections, and in marking those fudden emotions, which diffract the mind and divide its attention. But whoever will attend with any diligence to the poetry of the Hebrews, will find that examples of this kind almost perpetually occur, and much more frequently, than could be endured in the poetry of the Greeks and Romans, or even in our own: he will find many of thefe instances not easy to be understood; the force and defign of some of them, when feparately confidered, are indeed fcarcely to be explained, or even perfectly comprehended. The reader will not, however, be warranted in concluding from this concession, that those very passages which are most obscure are in themselves absurd, and that they possess no general force or effect in distinguishing the diction, in fustaining the poetic spirit, and in forming that peculiar character, which, however

however it may differ from what we are accustomed to, is in its kind altogether deferving of applause. In this case we ought to confider the proper genius and character of the Hebrew poetry. It is unconstrained, animated, bold, and fervid. The Orientals look upon the language of poetry as wholly distinct from that of common life, as calculated immediately for expressing the passions: if, therefore, it were to be reduced to the plain rule and order of reason, if every word and fentence were to be arranged with care and study, as if calculated for perspicuity alone, it would be no longer what they intended it, and to call it the language of passion would be the groffest of solecisms.

The other observation, to which I alluded as relating both to this poem and to the poetry of the Hebrews in general, is, that you there find a much more frequent change or variation of the tenses than occurs in common language. The chief aim of such a transition, is, to render the subject of a narration or description more striking, and even to embody and give it a visible existence. Thus,

The change of tenses here remarked on, is no more a peculiarity of the Hebrew poetry than of our own. Perhaps

Thus, in all languages, in profe as well as poetry, it is usual to speak of past as well as future events in the present tense, by which means whatever is described or expressed is in a manner brought immediately before our eyes; nor does the mind contemplate a distant object, by looking back to the past or forward to the future. But in this respect there is a great peculiarity in the Hebrew language. For the Hebrew verbs have no form for expressing the impersect or indesinite of the present tense, or an action which

haps there does not exist a finer instance of a past event rendered present, by this means, than in the following description by Dryden:

He fung Darius great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And welt'ring in his blood:
Deserted at his utmost need,
By those his former bounty sed:
On the bare earth expos'd he LIES,
With not a friend to close his eyes.

Nor is there a less happy example of future events made present, in the BARD of Gray:

Visions of glory, spare my aching sight, Ye unborn Ages, croud not on my soul! &c. &c.

s. H.

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now is performing: this is usually effected by a participle only, or by a verb substantive understood, neither of which are often made use of in such passages as these, nor indeed can be always conveniently admitted. They, therefore, take another method of attaining this end, and for the fake of clearners and precision, express future events by the past tenfe, or rather by the perfect present, as if they had actually taken place; and, on the contrary, past events by the future, as if immediately or speedily to happen, and only proceeding towards their completion. Of the first of these forms of construction, namely, the expressing of the future by the past tense, an instance which we just now quoted will demonstrate both the nature and the effect.

Moses foreseeing, by the impulse of divine inspiration, the miserable neglect of the true worship, into which the people of Israel were universally to relapse, reprobates in the following terms the vices of that ungrateful people, as if they had been already committed in his immediate presence:

[&]quot;Their evil disposition hath corrupted his chil-"dren, which are indeed no longer his."

Thus he speaks as if he were the actual witness of their depravity, and present at those impious rites, with which they were about to violate a religion divinely instituted through his means. Nothing can be more efficacious than this kind of anticipation to the clear, evident, and almost ocular demonstration of things. On this account it is a very common mode of expression in the prophetical writings; and in this, as in every other excellence, Isaiah particularly challenges our highest admiration. Observe only with what exactness and perspicuity he has delineated the journey of Sennacherib towards Jerusalem, and the different stages of the army; infomuch that the light and evidence which the Prophet throws upon the circumstances of the prediction, falls nothing short of the clearness and accuracy of an historical narration:

[&]quot;He is come to Aiath; he hath paffed to "Migron;

[&]quot; At Michmas he will deposit his baggage.

They have passed the strait; Geba is their dodging for the night:

Ramah is frightned; Gibeah of Saul fleeth.

- "Cry aloud with thy voice, O daughter of "Gallim;
- "Hearken unto her, O Laish; answer her, O
- " Madmena is gone away; the inhabitants of Gebim flee amain.
- "Yet this day shall he abide in Nob;
- "He shall shake his hand against the mount of the daughter of Sion 6."

Thus

Isai. x. 28—32. In the 29th verse I think with the Chalder Paraphrast, that for us we should read us. How others, or the greater part, may have read it, is not sufficiently apparent; but to me it appears of considerable importance, as well to the sense as the elegance of the passage. Gnaniah Gnanathoth in ver. 30. here the epithet alludes to the meaning or etymology of the name, as if he had said—

" Alas! thy name is too well founded in truth."

I would remark here, that if the reader desires to understand, how much the Prophets, and particularly Isaiah, are attached to beauties of this kind, he may be satisfied on consulting the following passages: Isai. v. 7. xiii. 6. xxiv. 17. xxvii. 7. xxxiii. 1. lvii. 6. lxi. 3. lxv. 11, 12. Jer. xlviii. 2. Ezek. vii. 6. Hos. ix. 15. Amos v. 5. M10. i. 10—15. Zeph. ii. 4. See also Gen. ix. 27. xlix. 8—16, 19. Perhaps the Syr. may be right in this passage, Hear, O Laisba; and answer, O Anathoth! It reads Ve-gnani. "In the word Laisba, the n is wanting in

Thus the plague of locusts is denounced, and described, as if it had already happened, by the Prophet Joel:

- " For a nation hath gone up on my land,
- " Who are strong and without number:

LECT. 15.

- "They have destroyed my vine, and have made " my fig-tree a broken branch.
- " They have made it quite bare, and cast it away: the branches thereof are made white.
- " The field is laid waste; the ground, the ground " mourneth 7."

The Prophet is undoubtedly here speaking of a future event; for, the very devastation, which, to strike the more forcibly on the mind, he has thus depicted as an event already past, is threatened by him in the sequel under another image to be immediately inflicted', unless the people repent of their wickedness. Thus far the Hebrew language differs not materially from others; those future actions or events which other writers, for the

AMADEL

in one Manuscript. In ver. 32. many Manuscripts, and

[&]quot; fome Editions, read na: which is one example among

[&]quot; many, in which the Text of many Manuscripts, and of

[&]quot; the oldest Editions, agrees with the Keri." K.

JOEL i. 6, 7, 10, &c. JOEL ii.

LECT. 10.

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perfect present with equal effect.

In another point, it must be confessed, they differ effentially from other writers, namely, when they intimate past events in the form of the future tense: and I must add, that this is a matter of confiderable difficulty. If we refort to the Translators and Commentators, so far are they from affording any folution, that they do not fo much as notice it, accommodating as much as possible the form of the tenses to the subject and context, and explaining it rather according to their own opinions, than according to the rules of Grammar, or any fixed and established principles. If again we apply to the Grammarians, we shall still find ourselves no less at a los: they, indeed, remark the circumstance, but they neither explain the reason of it, nor yet are candid enough to make a fair confession of their own ignorance. They endeavour to confuse their disciples by the use of a Greek term, and have always at hand a fort of inexplicable and mysterious enallege or change of the tenses, with which rather than fay nothing, they attempt to evade a closer inquiry;

inquiry; as if the change were made by accident, and from no principle or motive: than which nothing can be conceived more absurd or impertinent?. That these appa-

- I have no inclination to contradid our Author in this affertion. The Grammarians have not been content with defending this phraseology as an enallege, but have distinguished it by the name of the prophetic preterite. They might as well have called it the prophetic present, fince, as the Hebrew language wants the prefent tenfe, the paft is always substituted in its room. But however they may chuse to distinguish it, whether as a prophetic prefent or a prophetic preterite, it is by no means unufual in the more modern languages. Thus in English the author of a Poem called Manners:
 - " Rapt into thought, lo! I Britannia fee
 - " Rifing superior o'er the subject sea:
 - "And her gay pendants spread their silken wings
 - " Big with the fate of Empires and of Kings."

Thus the Sybil in Virgil:

in regna Lavini " Dardanidæ veniens." M.

If the learned Professor had been very conversant in our poetry, he might have found many more striking examples than that which he has quoted, and particularly in the poems of Mr. Gray. Indeed this is by no means a favourable specimen of English poetry .- See and sea is no rhyme, being exactly the same sound .- " The gay pen-" dants, and filken wings big with the fate of Empires," &c.

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rent anomalies, however, are not without their peculiar force and beauty, I have not a doubt; that many of them should cause difficulty and obscurity, considering the great antiquity of the Hebrew language, is not to be wondered at. Some light may notwithstanding be reflected upon the subject, by a careful attention to the state of the writer's mind, and by confidering properly what ideas were likely to be prevalent in his imagination at the time of his writing. There is a remarkable instance of this form of construction in that very fong of Moses, to which we have just been alluding. After mentioning the divine dispensation, by which the Israelites were distinguished as the chosen people of God, he proceeds to state with what love and tenderness the Almighty had cherished them, from the time in which he brought them from Egypt, led them by the hand through

&c. is a false metaphor: if we even overlook the plagiarism—" Big with the fate of Cato and of Rome."

For the information of modern writers, who may chuse to make use of this bold figure, I will add a remark, that it is never to be introduced, but when the mind is sufficiently warm not to perceive the illusion. The scene must be so interesting that the reader cannot help realizing it. T.

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the wilderness, and, as it were, carried them in his bosom: all these, though past events, are expressed in the future tense:

" He will find him in a defert land,

LECT. 15.

- " In the vast and howling wilderness:
- " He will lead him about, he will instruct him;
- " He will keep him as the pupil of his eye "."

You will readily judge whether this passage can admit of any other explication, than that of Moses' supposing himself present at the time when the Almighty selected the people of Israel for himself; and thence, as from an eminence, contemplating the consequences of that dispensation. The case will be found similar in many other passages; as, in particular, more than once in that historical Psalm, which is inscribed with the name of Asaph. After the Prophet has exposed the

יאמצהו בארץ המדבר בתהללות ישמנהו:

OEUT. XXXII. 10. "In the SAMAR. copy we read" as follows:

[&]quot; That is, He will comfort him in the Land of the Defert,

[&]quot; and in rejoicings he will plentifully fustain him : this read-

[&]quot; ing is mentioned only that it may be compared and

[&]quot; examined with the Hebrew." H. See HOUBIGANT in loc. Author's Note.

perfidy of the people, their refractory conduct almost in the very crisis of their deliverance from the Egyptian bondage, he in a manner anticipates in his mind the clemency of God, and the repeated transgressions of the Israelites, and speaks of them as future events:

- "But he, moved with compassion, will pardon "their iniquity, and will not destroy them;
- " And frequently will turn away his wrath,
- " Nor will stir up all his indignation. ---
- "How often will they rebel against him in the desert,
- " And will grieve him in the wilderness "!"

The general disposition and arrangement of the hundred and fourth Psalm affords a most elegant exemplification of this construction. For the Prophet, instancing the greatness and wisdom of God in the constitution and preservation of the natural world, speaks of the actions and decrees of the Almighty in the present tense, as if he himself had been a witness when they were brought to light; and displays their consequences and uses, and what are called the final causes, in the

[&]quot; PSAL. lxxviii. 38, 40.

future tense, as if looking forward from the beginning through all future time.

But although these and some other pasfages will admit of this explanation, there are many to which it will not apply. In these the situation and state of the authors are not fo much to be confidered, as the peculiar nature or idiom of the language. For the Hebrews frequently make use of the future tense in such a manner, that it appears not to have relation to the present speaker, but to the person or thing which was last fpoken of. Thus when any action is connected with another action, or consequent to it; or when the same action is repeated or continued, when a perfon perfeveres in the fame action, or performs it with great earneftness or affiduity, this is all expressed as if it were future 12. This form is therefore distinguished by the Grammarians by the appellation Gnatid, which is equivalent to prompt, expedite, or impending. Examples enough to this purpose might be produced from the passages which have been referred to on former occasions: for instance, from that most elegant prosopopæia of the Mother

12 See 2 SAM. xii. 3.

of Sisera 13; from the allegory of the Vine, which was brought out of Egypt 14; from the comparison founded on the maternal piety and solicitude of the Eagle 15; the form and manner of all which may be easily perceived by an attentive reader, but cannot be well explained by the most industrious commentator 16.

and selection of the selection of the Now,

¹³ Judg. v. 29. 14 Psal. lxxx. 9, 12, 14.

DEUT XXXII. Trad to neither even of ton

¹⁶ I fo widely differ from our Author, that I have very little doubt of making this matter, as far as is necessary to understand his meaning, perfectly intelligible to the English reader, by merely exhibiting the passages in question, and comparing the literal with our common translation. In Jud. v. 29. our version reads, " Her wise ladies anfwer her; yea, she returned answer to herself." In the original it is, " Her wife ladies will answer her; yea, " fhe will return answer to herself." In PSAL. lxxx. 8. our translation is, "Thou broughtest a vine," &c. In the original, " Thou wilt bring a vine," &c. " thou wilt " cast out," &c. In DEUT. xxxii. 11. our Bible reads, " As an eagle stirreth up her nest, sluttereth over her " young, spreadeth her wings," &c. In the original it is, " As the eagle will ftir up, will flutter, will spread her " wings," &c. It is not uncommon in vulgar language even in this country, and particularly the northern parts of it, when an action is described in the general, as in the above allusion of the Eagle, to use the suture tense; and if that very passage had been literally translated, the comparison

Now, if, as I have stated, this unusual form of construction be the effect either of some sudden emotion in the speaker, of some new and extraordinary state of mind; or if, on any other account, from the relation of the subject, or the genius of the language, it be possessed of some peculiar force or energy; it will obviously follow, that it must more frequently occur in poetry than in profe, fince it is particularly adapted to the nature, the versatility, and variety of the former, and to the expression of any violent passion; and since it has but little affinity to that mildness and temperance of language, which proceeds in one uniform and even tenour. Thus if we attend diligently to the poetry of the Hebrews, and carefully remark its peculiar characteristics, we shall hardly

comparison would have been equally intelligible to our common people. But, I must confess, there is after all a most licentious use of the different tenses prevalent in the Hebrew language, which to us, who are unacquainted with the principles of it, creates strange confusion, and obliges us commonly to have recourse to the context, and the apparent design of the passage. Nor do all these very ingenious hypotheses of our Author entirely remove the difficulty; or explain the principles of this form of construction to my satisfaction. T.

find any circumstance, the regular and artificial conformation of the sentences excepted, which more evidently distinguishes it from the style of prose composition, than the singularity which is now under consideration. For though it be allowed, that this idiom is not so entirely inconsistent with prose, but that a few examples of it might be produced 17, on the whole I am convinced, that the free and frequent use of it may be accounted as the certain characteristic of poetry.

That the full force of these and other peculiarities, which serve to distinguish the poetical diction of the Hebrews, and to preserve that sublimity and splendour for which it is so remarkable, should be fully apparent from a sew examples, is hardly to be expected; nor did I flatter myself with any such expectation, when I entered upon this part of my subject. My intention was only to produce an instance or two, which were most likely to occur to those who enter upon this

Author's Note.

Hitherto I have only met with the following: Jud. ii. 1. (see however Houbigant in loc.) and xxi. 25. I Sam. xxvii. 9, 11. 2 Sam. xii. 31. 1 Kings xxi. 6. I Chron. xi. 8. See also Peters on Job, p. 202.

LECT. 15.

course of reading, and which appeared to demand particular attention. The perfect character and genius, the whole form, principles, and nature of the poetical diction and ornaments, can neither be comprehended in any minute or artificial precepts whatever, nor perhaps be reduced altogether to rule and method: the complete knowledge and perception of these are only to be attained by reading and investigation, united with acuteness of judgment and delicacy of taste.

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LECTURE XVI.

OF SUBLIMITY OF SENTIMENT.

Sublimity of fentiment arises, either from elevation of mind, or from some vehement passion; in each, it is either natural, or the effect of divine inspiration— Elevation of mind is displayed in the greatness of the subject, the adjuncts, and the imagery—Examples from the descriptions of the Divine Majesty; of the works and attributes of the Deity; also from the display of the Divine Power in the form of Interrogation and Irony—The Hebrew poets attribute the human passions to the Deity without departing from sublimity; and that frequently when the imagery appears least consistent with the Divine Majesty: the reason of this.

If we confider the very intimate connexion, which on all occasions subsists between sentiment and language, it will perhaps appear, that the peculiar quality, of which we have just been treating, under the title of Sublimity of Expression, might ultimately be referred to that of Sentiment. In the strictest sense, however, Sublimity of Sentiment may be accounted a distinct quality, and may be said to proceed, either from a certain elevation of mind, and a happy boldness of conception;

ception; or from a strong impulse of the foul, when agitated by the more violent affections. The one is called by Longinus Grandeur of Conception, the other Vehemence or Enthusiasm of Passion. To each of these we must have recourse in the present disquifition, and in applying them to the facred Poets, I shall endeavour to detract nothing from the dignity of that inspiration, which proceeds from higher causes, while I allow to the genius of each writer his own peculiar excellence and accomplishments. I am indeed of opinion, that the Divine Spirit by no? means takes fuch an entire possession of the mind of the Prophet, as to fubdue or extinguish the character and genius of the man: the natural powers of the mind are in general elevated and refined, they are neither eradicated nor totally obscured; and though the writings of Moses, of David, and of Isaiah, always bear the marks of a divine and celeftial impulse, we may nevertheless plainly discover in them the particular characters of their respective authors.

That species of the Sublime, which proceeds from a boldness of spirit, and an elevation of the soul, whether inherent in the 348

author, or derived from a divine impulse and inspiration, is displayed first in the greatness and sublimity of the subject itself; fecondly, in the choice of the adjuncts or circumstances (by the importance and magnitude of which a degree of force and elevation is added to the description); and lastly, in the splendour and magnificence of the imagery, by which the whole is illustrated. In all these the Hebrew writers have obtained an unrivalled pre-eminence. As far as refpects the dignity and importance of the fubject, they not only furpass all other writers, but even exceed the confines of human genius and intellect. The greatness, the power, the justice, the immensity of God; the infinite wisdom of his works and of his dispenfations, are the subjects in which the Hebrew Poetry is always conversant, and always excels. If we only confider with a common degree of candour how greatly inferior the poetry of all other nations appears, whenever it prefumes to treat of these subjects; and how unequal to the dignity of the matter the highest conceptions of the human genius are found to be; we shall, I think, not only acknowledge the fublimity, but the divinity of that

that of the Hebrews. Nor does this greatness and elevation consist altogether in the fubjects and fentiments, which however expressed, would yet retain some part at least of their native force and dignity, but the manner in which these lofty ideas are arranged, and the embellishments of description with which they abound, claim our warmest admiration: and this, whether we regard the adjuncts or circumstances, which are felected with fo much judgment as uniformly to contribute to the fublimity of the principal subject; or the amplitude of that imagery, which represents objects the most remote from human apprehension in such enchanting colours, that, although debased by human painting, they still retain their genuine fanctity and excellence. Since, therefore, the fublimity of the facred Poets has been already exemplified in a variety of instances, it will probably be sufficient, in addition to these, to produce a few examples as illustrations of these remarks, chiefly taken from those parts of Scripture, in which a delineation of the Divine Majesty is attempted.

In the first place then let me recal to your remembrance the folemnity and magnificence

with

with which the power of God in the creation of the universe is depicted. And here, I cannot possibly overlook that passage of the facred historian, which has been so frequently commended, in which the importance of the circumstance and the greatness of the idea (the human mind cannot indeed well conceive a greater) is no less remarkable than the expressive brevity and simplicity of the language :- " And God faid, Let there be " light, and there was light '." The more words you would accumulate upon this thought, the more you would detract from the fublimity of it: for the understanding quickly comprehends the Divine power from the effect, and perhaps most completely, when it is not attempted to be explained; the perception in that case is the more vivid, inasmuch as it feems to proceed from the proper action and energy of the mind itself. The Prophets have also depicted the same conception in poetical language, and with no less force and magnificence of expression. The whole creation is summoned forth to celebrate the praise of the Almighty:

Gen. i. 3.

- " Let them praise the name of JEHOVAH;
- " For he commanded, and they were created "."

And in another place:

- " For he spoke, and it was;
- " He commanded, and it stood fast 1."

The same subject is frequently treated more diffusely, many circumstances being added, and a variety of imagery introduced for the purpose of illustration. Whether this be executed in a manner suitable to the greatness and dignity of the subject, may be easily determined by a few examples:

- "Where wast thou when I laid the foundations of the earth?
- " If thou knowest, declare.
- "Say, who fixed the proportions of it, for furely thou knowest;
- " Or who stretched out the line upon it?
- " Upon what were its foundations fixed?
- " Or who laid the corner-stone thereof?
- " When the morning stars fung together,
- " And all the fons of God shouted for joy.
- " When the fea was shut up with doors,
- "When it burst forth as an infant that cometh out of the womb.
 - ² Psal. cxlviii. 5. ³ Psal. xxxiii. 9.

- "When I placed the cloud for its robe,
- " And thick darkness for its swadling-band.
- " When I fixed my boundary against it,
- "When I placed a bar and gates.
- "When I faid, Thus far shalt thou come, and not advance,
- "And here shall a stop be put to the pride of thy waves "."
- "Who hath measured the waters in the hollow of his hand;
- "And hath meted out the heavens by his span;
- "And hath comprehended the dust of the earth
- "And hath weighed in scales the mountains, and the hills in a balance?
- " Lift up your eyes on high;
- And see who hath created these.
- " He draweth forth their armies by number;
- " He calleth them each by its name: ."
- "Through the greatness of his strength, and the mightiness of his power,
- " Not one of them faileth to appear 5."

In these examples, the power and wisdom of the Deity, as demonstrated in the constitution and government of the natural world, you see have suggested a variety of circum-

stances.

^{*} Job xxxviii. 4-11. 5 IsAI. xl. 12 and 26.

stances, a splendid assemblage of imagery, cf which it is a sufficient commendation to say, the whole is not unworthy the greatness of the subject. The case is, however, materially different, when the attributes of God are confidered in themselves simply and abstractedly, with no illustration or amplification from their operations and effects. Here the human mind is absorbed, overwhelmed as it were in a boundless vortex, and studies in vain for an expedient to extricate itself. But the greatness of the subject may be justly estimated by its difficulty; and while the imagination labours to comprehend what is beyond its powers, this very labour itself, and these ineffectual endeavours, sufficiently demonstrate the immensity and sublimity of the object. On this account the following passage is truly sublime. Here the mind feems to exert its utmost faculties in vain to grasp an object, whose unparalleled magnitude mocks its feeble endeavours; and to this end it employs the grandest imagery that universal nature can suggest, and yet this imagery, however great, proves totally inadequate to the purpose:

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- " O Jehovah, thy mercy extendeth to the hea-
- " Thy truth unto the clouds:
- " Thy justice is as the mountains of strength;
- " Thy judgment as the vaft abyss 6!"

But nothing of this kind is nobler or more majestic, than when a description is carried on by a kind of continued negation; when a number of great and sublime ideas are collected, which, on a comparison with the object, are found infinitely inferior and inadequate. Thus the boundaries are gradually extended on every side, and at length totally removed; the mind is insensibly led on towards infinity, and is struck with inexpressible admiration, with a pleasing awe, when it first sinds itself expatiating in that immense expanse. There are many such examples in the sacred poetry, one or two of which will probably enable you to recollect the rest.

- " Canst thou explore the deep counsels of God,
- " Canst thou fathom the immensity of the Al-
- " It is higher than heaven, what canst thou do?
- "It is deeper than the abyss, what canst thou know?

[•] PSAL. XXXVI. 6, 7.

- "The measure thereof is longer than the earth,
- " And broader than the expanse of the sea 7." *
- " Whither shall I go from thy spirit?
- " And whither shall I flee from thy presence?
- " If I ascend the heavens, thou art there;
- "If I make my bed in the abys, behold thou art there!
- " If I take the wings of the morning,
- " And dwell in the extreme parts of the ocean;
- " There also thy hand shall lead me,
- " And thy right hand shall hold me"."

Here

7 Job xi. 7-9.

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PSAL. CXXXIX. 7-10. I am not perfectly satisfied with the commonly received interpretation of the 9th verse; as expressive of the continual motion from East to West, and the velocity of the motion compared with that of the fun's rays. I look upon the two lines of this diftich to be in contrast or opposition to each other, and not that the latter is a consequence of the former; and this I think is so apparent from the very construction of the fentences, that there cannot remain a doubt concerning it: Thus there is a double transition spoken of, towards the East, and again towards the West; and the length of the flight, and not the velocity of the motion, is the object of amplification. Thus THEODORET upon this passage, " He calls the East the Morning, and the " West, the extreme parts of the Sea: to height and depth he opposes breadth and length, describing and evincing the infinity of the Divine Being."

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Here we find the idea of Infinity perfectly expressed, though it be perhaps the most distinct of all ideas to impress upon the mind: for when simply and abstractedly mentioned, without the assistance and illustration of any circumstances whatever, it almost wholly evades the powers of the human understanding. The sacred writers have, therefore, recourse to description, amplification, and imagery, by which they give sub-

"The author of a very useful collection of Jewish commentaries, the title of which is Miclel Jophe, says,

this phrase, If I take the wings of the Morning, should be

" understood as a common Oriental phrase for departure or flight towards the East. These are his words, If I

take the wings of the Morning, and fly with them; i.e.

" If I go to the extremity of the East." H.

Author's Note.

I cannot after all give up the beautiful allegory of taking the wings (the speed, the swiftness) of the Morning. It is so much more poetical, so much more agreeable to the character and genius of the Hebrew poetry, that I reluctantly differ from our Author, and retain the old interpretation. The passage is, on the whole, the most beautiful instance of the sublime, without any mixture of the terrific, with no images but the placid and tender, that is any where to be found. But its greatest excellence is, that it is no less philosophical than poetical; no less useful for the great truth which it inculcates, than pleasing for the manner in which that truth is conveyed.

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stance and solidity to what is in itself a subtile and unfubstantial phantom; and render an ideal shadow the object of our senses. They conduct us through all the dimensions of space, length, breadth, and height: these they do not describe in general or indefinite terms; they apply to them an actual line and measure, and that the most extensive which all nature can supply, or which the mind is indeed able to comprehend. When the intellect is carried beyond these limits, there is nothing fubstantial upon which it can rest; it wanders through every part, and when it has compassed the boundaries of creation, it imperceptibly glides into the void of infinity: whose vast and formless extent, when displayed to the mind of man in the forcible manner fo happily attained by the Hebrew writers, impresses it with the sublimest and most awful sensations, and fills it with a mixture of admiration and terror.

That more vehement species of negation or affirmation, which assumes the confident form of interrogation, is admirably calculated to impress the mind with a very forcible idea of the Divine power. This also frequently occurs in the facred poetry:

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- "This is the decree which is determined in the whole earth;
- "And this the hand, which is firetched out over all the nations:
- " For Jehovah God of Hosts hath decreed; and "who shall disannul it?
- "And it is his hand, that is stretched out; and who shall turn it back??
- " Hath he faid, and will he not do it?
- "Hath he spoken, and will he not establish it "?"

Nor is that ironical kind of concession, which is sometimes put into the mouth of the Supreme Being, less energetic; the following passage of Job is an admirable instance:

- " Deck thyfelf now with majesty and with pride;
- " And array thyfelf in glory and honour:
- Pour out on every fide the furiousness of thy wrath;
- With a glance humble every one that is proud:
- " Look upon every proud thing, and subvert it;
- 4 And trample down the wicked in their place;
- " Overwhelm them also in dust;
- "Bind up their faces, and plunge them into

P Isal. xiv. 26, 27.

¹⁰ Numb. xxiii. 19.

"Then will even I confess unto thee,

" That thine own right hand may fave thee "."

When the Divine Omnipotence is opposed to human infirmity, the one is proportionably magnified as the other is diminished by the contrast. The monstrous absurdity of a comparison between things extremely unequal, the more forcibly serves to demonstrate that inequality, and sets them at an infinite distance from each other.

Since, however, the facred poets were under the necessity of speaking of God in a manner adapted to human conceptions, and of attributing to him the actions, the passions, the faculties of man; how can they be supposed ever to have depicted the Divine Majesty in terms at all becoming the greatness

Job xl. 10—14. Can any one, who has duly confidered the history of Nimrod, the first revolter against God and founder of idolatry, and the signal overthrow of his stupendous tower, with the dispersion that immediately ensued—after well weighing the characteristic topics of allusion in the Hebrew poetry (as briefly pointed out in the ixth Lecture) and the original of this passage from the 6th verse—entertain a doubt to what the figurative terms here used were meant to allude?—I should think it scarcely possible. See A Differtation on the Passages in St. Peter and St. Jude concerning the Angel that sinned. S. H.

of the subject? And are they not in this case more likely to difgrace and degrade it? May not that cenfure be applied to them, which Longinus fo deservedly applies to Homer, that he turned his Gods into men, and even debased them beneath the standard of humanity?-The case is, however, materially different: Homer, and the other heathen poets, relate facts of their deities, which, though impious and abfurd, when literally understood, are scarcely, or at all intelligible in an allegorical fense, and can by no means be reduced to an interpretation strictly figurative '2. On the contrary, in the delineation of the Divine nature, the facred poets do indeed, in conformity to the weakness of the human understanding, employ terrestrial imagery; but it is in fuch a manner, that the attributes which are borrowed from human nature and human action, can never in a literal fense be applied to the Divinity. understanding is continually referred from the shadow to the reality; nor can it rest satisfied with the bare literal application, but is naturally directed to investigate that qua-

¹² See FABRIC. Biblioth. Grec. L. v. c. 26. Vol. viii. p. 526.

lity in the Divine nature, which appears to be analogous to the image. This, if I am not mistaken, will supply us with a reason not very obvious, of a very observable effect in the Hebrew writings, namely, why, among those sensible images that are applied to the Deity, those principally, which in a literal fense would feem most remote from the object, and most unworthy of the Divine Majesty, are nevertheless, when used metaphorically, or in the way of comparison, by far the most sublime. That imagery, for instance, which is taken from the parts and members of the human body, is found to be much nobler and more magnificent in its effect, than that which is taken from the passions of the mind; and that, which is taken from the animal creation, frequently exceeds in fublimity that which the nature of man has fuggested. For such is our ignorance and blindness in contemplating the Divine nature, that we can by no means attain to a fimple and pure idea of it: we necessarily mingle fomething of the human with the divine: the groffer animal properties, therefore, we eafily diftinguish and feparate, but it is with the utmost difficulty that

that we can preserve the rational, and even fome of the properties of the fenfitive, foul perfectly diffinct. Hence it is, that in those figurative expressions derived from the nobler and more excellent qualities of human nature, when applied to the Almighty, we frequently acquiesce, as if they were in strict literal propriety to be attributed to him : on the contrary, our understanding immediately rejects the literal sense of those which seem quite inconfistent with the Divine Being, and derived from an ignoble fource: and, while it pursues the analogy, it constantly rises to a contemplation, which, though obscure, is yet grand and magnificent. Let us observe, whether this observation will apply to the following passages, in which the Psalmist ascribes to God the resentment commonly experienced by a human creature for an injury unexpectedly received: there appears in the image nothing to excite our admiration, nothing particularly fublime:

[&]quot; The Lord heard, and he was enraged;

[&]quot; And Ifrael he utterly rejected "."

²³ PSAL. lxxviii. 59.

But when, a little after, the same subject is depicted in figurative terms, derived from much grosser objects, and applied in a still more daring manner, nothing can be more sublime:

- " And the Lord awaked, as out of fleep,
- " Like a strong man shouting because of wine "4."

On the same principle the sublimity of those passages is founded, in which the image is taken from the roaring of a lion, the clamour of rustic labourers, and the rage of wild beasts:

- " JEHOVAH from on high shall roar,
- " And from his holy habitation shall he utter his voice;
- " He shall roar aloud against his resting-place,
- " A shout like that of the vintagers shall he give
- " Against all the inhabitants of the earth 15."
- " And I will be unto them as a lion;
- " As a leopard in the way will I watch them:
- "I will meet them as a bear bereaved of her "whelps:
- " And I will rend the caul of their heart:
- " And there will I devour them as a lioness;
- " A beaft of the field shall tear them "."

^{**} Psal. lxxviii. 65. 15 Jer. xxv. 30.

¹⁶ Hos. xiii. 7, 8.

From ideas, which in themselves appear coarse, unsuitable, and totally unworthy of so great an object, the mind naturally recedes, and passes suddenly to the contemplation of the object itself, and of its inherent magnitude and importance.

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L E C T U Roe XVII.

OF THE SUBLIME OF PASSION.

Sublimity of fentiment as arifing from the vehement affections of the mind—What is commonly called Enthusiasm is the natural effect of passion: the true Enthusiasm arises from the impulse of the Divine Spirit, and is peculiar to the sacred poets—The principal force of poetry is displayed in the expression of passion: in exciting the passions poetry best atchieves its purpose, whether it be utility or pleasure—How the passions are excited to the purpose of utility; how to that of pleasure—The difference and connexion between the pathetic and the sublime—That sublimity, which in the sacred poetry proceeds from the imitation of the passions of admiration, of joy, indignation, grief, and terror; illustrated by examples.

W E have agreed with Longinus, that a violent agitation of the mind, or impetuofity of passion, constitutes another source of the sublime: he calls it "the ve-"hemence and enthusiasm of passion." It will be proper, therefore, in the next place, to consider the nature of this enthusiasm; the principles on which the power of exciting or of imitating the passions in poetry may

be supposed to depend; and what affinity subsists between passion and sublimity.

The language of poetry I have more than once described as the effect of mental emotion. Poetry itself is indebted for its origin, character, complexion, emphasis, and application, to the effects which are produced upon the mind and body, upon the imagination, the fenses, the voice, and respiration by the agitation of passion. Every affection of the human foul, while it rages with violence, is a momentary phrenzy. When therefore a poet is able by the force of genius, or rather of imagination, to conceive any emotion of the mind so perfectly as to transfer to his own feelings the instinctive passion of another, and, agreeably to the nature of the fubject, to express it in all its vigour, such a one, according to a common mode of speaking, may be faid to possess the true poetic enthufiasm', or, as the ancients would have expressed it, " to be inspired; full of the " God:" not however implying, that their ardour of mind was imparted by the Gods,

² ARISTOTLE expresses it μανικον (insane), PLATO εκφρονα (out of their common senses), ειθεον (inspired by a God), ενθεσιαζονία (enthusiastic).

but that this extatic impulse became the God of the moment.

This species of enthusiasm I should distinguish by the term natural, were it not that I should seem to connect things which are really different, and repugnant to each other: the true and genuine enthusiasm, that which alone is deserving of the name, that I mean with which the sublimer poetry of the Hebrews, and particularly the prophetic, is animated, is certainly widely different in its nature, and boasts a much higher origin.

As poetry, however, derives its very existence from the more vehement emotions of the mind, so its greatest energy is displayed in the expression of them; and by exciting the passions it more effectually attains its end.

Poetry is faid to confist in imitation: whatever the human mind is able to conceive, it is the province of poetry to imitate; things, places, appearances natural and artificial, actions, passions, manners and customs: and since the human intellect is naturally delighted with every species of imitation, that species in particular, which exhibits its own

Eneid. ix. 184.

Nisus ait, Dîne hunc ardorem mentibus addunt, Euryale? au sua cuique deus sit dira cupido?

image, which displays and depicts those impulses, inflexions, perturbations, and secret emotions, which it perceives and knows in itself, can scarcely fail to astonish and to delight above every other. The delicacy and difficulty of this kind of imitation are among its principal commendations; for to effect that which appears almost impossible naturally excites our admiration. The understanding slowly perceives the accuracy of the description in all other subjects, and their agreement to their archetypes, as being obliged to compare them by the aid and through the uncertain medium, as it were, of the memory: but when a passion is expressed, the object is clear and distinct at once; the mind is immediately conscious of itself and its own emotions; it feels and suffers in itself a sensation, either the same or fimilar to that which is described. Hence that fublimity, which arises from the vehement agitation of the passions, and the imitation of them, possesses a superior influence over the human mind; whatever is exhibited to it from without, may well be supposed to move and agitate it less than what it internally

nally perceives, of the magnitude and force of which it is previously conscious.

And as the imitation or delineation of the passions is the most perfect production of poetry, so by exciting them it most completely effects its purpose. The intent of poetry is to profit while it entertains us; and the agitation of the passions, by the force of imitation, is in the highest degree both useful and pleasant.

This method of exciting the passions is in the first place useful, when properly and lawfully exercised; that is, when these pasfions are directed to their proper end, and rendered subservient to the dictates of nature and truth; when an aversion to evil, and a love of goodness is excited; and if the poet deviate on any occasion from this great end and aim, he is guilty of a most scandalous abuse and perversion of his art. For the passions and affections are the elements and principles of human action; they are all in themselves good, useful, and virtuous; and, when fairly and naturally employed, not only lead to useful ends and purposes, but actually prompt and stimulate to virtue. It is the office of poetry to incite, to direct, to temper VOL. I. Bb

the passions, and not to extinguish them. It professes to exercise, to amend, to discipline the affections: it is this which is strictly meant by Aristotle, when he speaks of the pruning of the passions, though certain commentators have strangely perverted his meaning.

But this operation on the passions is also more immediately useful, because it is productive of pleasure. Every emotion of the mind, (not excepting even those which in themselves are allied to pain) when excited through the agency of the imitative arts, is ever accompanied with an exquisite sensation of pleasure. This arises partly from the contemplation of the imitation itself; partly from the consciousness of our own felicity,

when

I think nothing can well be more ridiculous than the established method of rendering washuasher KAGAPEIN, the cleansing or purging of the passions. Why should a secondary, or adventitious sense of a word be adopted, unless its primary signification be incompatible with the context?—In the common version of John xv. 2. rashapen, a word from the same source with rashapen, is translated, be purgeth, where it evidently signifies he primary; so washuasher rashapen, instead of the CLEANSING, or PURGING of the passions, should rather be the CHECKING of their excessive growth, or PRUNING their luxuriances, that so they might produce their proper fruits.

S. H.

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when compared with the miseries of others; but principally from the moral sense. Nature has endued man with a certain social and generous spirit; and commands him not to confine his cares to himself alone, but to extend them to all his fellow-creatures; to look upon nothing which relates to mankind as foreign to himself. Thus, "to rejoice "with them that do rejoice, and to weep "with them that weep;" to love and to respect piety and benevolence; to cherish and retain an indignant hatred of cruelty and injustice; that is, to obey the dictates of nature; is right, is honest, is becoming, is pleasant.

The sublime and the pathetic are intrinsically very different; and yet have in some respects a kind of affinity or connexion's.

The

There are two principal modes of producing this mixed fendation. First, when the story or sentiment is suffi-B b 2 ciently

^{*} See Lord KAIMS's Elements of Criticism, Vol. I. ch. ii. Dr. PRIESTLEY'S Lectures on Oratory, p. 137. and HART-LEY on the Human Mind, §. iv. prop. 49. T.

As our Author is here treating of that species of the fublime, which is connected with the pathetic, and in a manner depends upon it; it may not be amiss to consider a little the means of exciting this sensation, which have been employed by some of the best writers.

The pathetic includes the paffions which we feel, and those which we excite. Some paffions

ciently striking of itself, by reducing all the circumstances into as narrow a compals as possible, and cauting them to flash at once upon the mind; of which Livy's description of the death of Lucretia is a fine example: and this appears the most natural, and is the furest mode of affecting the passions. The second is, by drawing out the description, heaping circumstance on circumstance, and working up the mind by degrees: this, however, is rarely accomplished with sufficient taste and caution. If I were called upon to specify another historical example, I would refer the reader to the description of Agrippina's return after the death of Germanicus, in Tacitus; or, I might add, the example quoted by our Author from the Song of Deborah and Baruk, Lect. xiii. The French dramatic writers generally fail by attempting this latter mode of affecting the paffions; which is only proper, when there is not force enough in any fingle part of a narration; or when a picture cannot be drawn in a few words fufficiently explicit.

Several circumstances, when judiciously introduced, contribute greatly to the pathetic, and consequently to that branch of fublimity, which is connected with it. Is, When innocent and helpless persons are involved in ruin. To introduce an infant on the stage in a tragedy, though a common trick, is yet seldom destitute of effect. I must however remark, that if there be many to participate in the missortune, the society in sorrow seems to lessen its weight. 2dly, Absence from friends, or persons otherwise very dear: the whole of that inimitable poem, Mr. Pope's Eloisa, affords

fions may be expressed without any thing of the sublime; the sublime also may exist, where

affords a strong example of this, and particularly the following lines:

-- "No, fly me, fly me, far as pole from pole;

" Rife Alps between us! and whole oceans roll!

" Ah! come not, write not, think not once of me."

289.

3dly, Exile:

" Methinks we wand'ring go

"Thro' dreary wastes, and weep each other's woe,

"Where round some mould'ring tow'r pale ivy creeps,

" And low-brow'd rocks hang nodding o'er the deeps."

Ib. 241.

"The world was all before them, where to chuse

"Their place of reft, and Providence their guide;

" They hand in hand with wand'ring steps and slow,

" Thro' Eden took their solitary way,"

Par. Loft, xii. 646.

4thly, A fudden abruption from a flate of enjoyment:

" Now warm in love, now with'ring in my bloom,

Loft in a convent's folitary gloom!

There stern religion quench'd th' unwilling stame,

"There died those best of passions, love and same."
Pope's Eloifa, 325.

Language cannot express a nobler union of the pathetic and sublime than is contained in the last line. where no passion is directly expressed: there is however no sublimity where no passion is excited. That sensation of sublimity, which arises from the greatness of the thoughts and imagery, has admiration for its basis, and that for the most part connected with joy, love, hatred, or fear; and this I think is evident

5thly, The recollection of past happiness is a fine source of the pathetic; or happiness that might have been attained, but for some intervening circumstance that unexpectedly precludes it. On this are sounded some of our best Tragedies. See the Orphan. Also the Fair Penitent, last Act.

6thly, Apparent refignation:

"Oh grace ferene! Oh virtue heav'nly fair!

"Divine oblivion of low-thoughted care! &c.

" Enter each mild, each amicable guest,

" Receive and wrap me in Eternal rest!"

Eloifa, 297. T.

A 7th head may also be added, Inattention to self, and solicitude for others. Thus, Lear to Kent:

- " Pr'ythee, go in thyfelf; feek thine own eafe-
- " Poor naked wretches, wherefoe'er you are,
- "That bide the pelting of this pitiless storm,
- " How shall your houseless heads and unfed sides,
- "Your loop'd and window'd raggedness, defend you
- From feafons fuch as thefe?"

dent from the instances which were so lately under our consideration.

How much the facred poetry of the Hebrews excels in exciting the passions, and in directing them to their noblest end and aim; how it exercises them upon their proper objects; how it strikes and fires the ad-

And the address of our Saviour—" Daughters of Jerusa" lem weep not for me, but for yourselves and your
" children." S. H.

The pathetic is so much the prevailing, or distinguishing quality of the Hebrew writings, that I do not helitate to afcribe much of that superiority, which the moderns claim in this respect over the Greeks and Romans, to the free use which they have made of scriptural sentiments and expressions. The reader will easily be able to satisfy himfelf on this fubject by a curfory inspection of Milton, Pope, and even some of our best Tragic writers. Mr. KNOX has very judiciously pointed out how greatly Sterne has been indebted to them. That an author, indeed, who has borrowed from others all the tolerable thoughts, which are thinly scattered through his writings, should resort to the readieft, and most copious source of pathetic imagery, is not furprizing. It is only to be lamented, that he has not made the best use of his plagiarisms; that these noble fentiments are to strangely disfigured by the infipid frivolity of his ftyle: a ftyle which no claffical ear can poffibly endure, and which must be confessed to derive its principal embellishments from what are called the typographical figures.

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miration by the contemplation of the Divine Majesty; and, forcing the affections of love, hope, and joy, from unworthy and terrestrial objects, elevates them to the pursuit of the fupreme good; How it also stimulates those of grief, hatred, and fear, which are usually employed upon the trifling miseries of this life to the abhorrence of the supreme evil, is a subject, which at present wants no illustration, and which, though not unconnected with fublimity in a general view, would be improperly introduced in this place. For we are not at present treating of the general effects of fublimity on the passions; but of that species of the sublime which proceeds from vehement emotions of the mind, and from the imitation or representation of passion.

Here indeed a spacious field presents itself to our view: for by far the greater part of the sacred poetry is little else than a continued imitation of the different passions. What in reality forms the substance and subject of most of these poems but the passion of admiration, excited by the consideration of the Divine power and majesty; the passion of joy, from the sense of the Divine favour, and the prosperous issue of events; the passion of resentment

resentment and indignation against the contemners of God; of grief, from the consciousness of sin; and terror, from the apprehension of the Divine judgment? Of all these, and if there be any emotions of the mind beyond these, exquisite examples may be found in the Book of Job, in the Psalms, in the Canticles, and in every part of the prophetic writings. On this account my principal difficulty will not be the selection of excellent and proper instances, but the explaining of those which spontaneously occur without a considerable diminution of their intrinsic sublimity.

Admiration, as it is ever the concomitant, fo it is frequently the efficient cause of sub-limity. It produces great and magnificent conceptions and sentiments, and expresses them in language bold and elevated, in sentences concise, abrupt and energetic.

[&]quot; JEHOVAH reigneth; let the people tremble:

[&]quot; He sitteth upon the Cherubim; let the earth

[&]quot; The voice of JEHOVAH is upon the waters:

[#] The God of Glory thunders:

[?] PSAL. xcix. 1.

- "I JEHOVAH is upon the many waters.
- "The voice of Jehovan is full of power;
- " The voice of JEHOVAH is full of majefty "."
- Who is like unto thee among the Gods, O - JEHOVAH!
- Who is like unto thee, adorable in holiness!
- " Fearful in praises, who workest wonders!
- Thou extendest thy right hand; the earth " fwalloweth them ?"

Joy is more elevated, and exults in a bolder It produces great fentiments and conceptions, feizes upon the most splendid imagery, and adorns it with the most animated language; nor does it hefitate to risk the most daring and unusual figures. In the Song of Moses, in the Thanksgiving of Deborah and Baruch, what fublimity do we find, in fentiment, in language, in the general turn of the expression! But nothing can excel in this respect that noble exultation of universal nature in the Psalm which has been so often commended, where the whole animated and inanimate creation unite in the praises of their Maker. Poetry here seems to assume the highest tone of triumph and

PSAL. XXIX. 3, 4. • EXOD. XV. 11, 12.

exultation, and to revel, if I may fo express myself, in all the extravagance of joy:

Tell in high, harmonious strains, Tell the world, JEHOVAH reigns! He, who fram'd this beauteous whole, He, who fix'd each planet's place; Who bade unnumber'd orbs to roll. In deftin'd course, through endless space. Let the glorious Heavens rejoice, The Hills exult with grateful voice; Let Ocean tell the echoing shore, And the hoarse waves with humble voice adore! Let the verdant plains be glad! The trees in blooming fragrance clad! Smile with joy, ye defert lands, And rushing torrents, clap your hands! Officers Let the whole earth with triumph ring! Let all that live with loud applause JEHOVAH's matchless praises sing He comes! He comes! Heaven's righteous King! To judge the world by Truth's eternal laws 10.

Nothing, however, can be greater or more magnificent than the representation of anger and indignation, particularly when the Divine wrath is displayed. Of this the whole of the prophetic Song of Moses affords an incompa-

PsAL, xcvi. 10—13: and xcviii. 7—9.

rable specimen. I have formerly produced from it some instances of a different kind; nor ought the following to be denied a place in these Lectures:

- " For I will lift my hand unto the Heavens,
- " And I will fay, I live for ever;
- " If I whet the brightness of my sword,
- " And my hand lay hold on judgment;
- " I will return vengeance to my enemies,
- " And I will recompense those that hate me;
- " I will drench my arrows in blood,
- And my fword shall devour flesh;
- " With the blood of the flain and the captives,
- " From the bufhy head of the enemy "."

Nor is Isaiah less daring on a similar subject:

- " For the day of vengeance was in my heart,
- " And the year of my redeemed was come.
- " And I looked and there was no one to help;
- "And I was aftonished, that there was no one to uphold:
- "Therefore mine own arm wrought falvation "for me,
- " And mine indignation itself fustained me.
- " And I trod down the peoples in mine anger;
- 45 And I crushed them in mine indignation;
- " And I spilled their life-blood on the ground "...
 - " DEUT. xxxii. 40-42.
 - 10 Is AI, Ixiii, 4-6. See a note on this passage, Lect. xxx.

The

The display of the fury and threats of the enemy, by which Moses finely exaggerates the horror of their unexpected ruin, is also wonderfully fublime: मा कार्या होता है।

- "The enemy faid, I will purfue, I will overtake;
- " I will divide the spoil, my foul shall be sate tiated ;
- " I will draw my fword, my hand shall destroy 'them:
- " Thou did blow with thy breath; they were " covered with the fea"."
- Grief is generally abject and humble, less apt to affimilate with the fublime; but when it becomes excessive, and predominates in the mind, it rifes to a bolder tone, and becomes heated to fury and madness. have a fine example of this from the hand of Jeremiah, when he exaggerates the miseries of Sion : The same winds are a body to
- " He hath bent his bow as an enemy, he hath fixed his right hand as an adverfary;
- " He hath poured out his anger like fire on the tents of the daughter of Sion 4."

But nothing of this kind can equal the grief of Job, which is acute, vehement, fervid:

13 Exop. xv. 9, 10. Lam. ii. 4. de d'an ingent de saince à la lini always

always in the deepest afflictions breathing an animated and lofty strain;

Virtue, and grief, and foul-depressing shame.

- " His fury rendeth me, he teareth me to pieces;
- " He gnasheth on me with his teeth,
- " Mine enemy sharpeneth his eyes upon me.
- "They run with open mouth upon me,
- "They smite me reproachfully on the cheek,
- "They are ready to burst with fury against me.
- God hath delivered me over bound to the
- "Yea, he hath tumbled me headlong in perdi"tion at the discretion of the impious.
- "I was in tranquillity, and he rent me afunder;
- "Yea, he seized me by the neck, and dashed me in pieces;
- " He hath even fet me up as a mark for him.
- " His archers encompassed me round,
- " He pierceth through my reins and spareth not;
- " He poureth out my gall on the ground.
- " He breaketh me up breach after breach;
- " He rusheth upon me like a mighty man ".

Il the moon turn, before the facer, of there is the worth

[&]quot; Job xvi. 9-14. " Ver. 10. Jitmalaon, according to the SEPT. ouadupador de xaledpanor; R. L. B. GER-

[&]quot; SHOM, They are gathered together: and the Arabic verb

[&]quot; Mala denotes in vi. Conjugation, They affifted one ano-

In the same author, with what magnificence and sublimity are forrow and desperation expressed!

Were but my woes in equal balance weighed,
Did the vast mass of misery press the scale
Against the sands, that skirt the ocean round,
'Twould far outweigh them: therefore boils my
grief!

" ther, and were unanimous, (as if a great multitude were " collected together,) and it is conftrued with the pre-" position gnale, as in this passage. See also Is AI. xxxi. " 4. quoted in Lect. xix. where Mala is rendered a mul-" titude. This interpretation, however, though fuffi-" ciently confirmed by the preceding instances, is, per-" haps, not fufficiently forcible and vehement in this place. " Ver. 11. Jarateni, he precipitated me. This I take to " be the true fenfe of this word, which ought to be enu-" merated among those that occur but once; for the other " place in which it is commonly read, NUMB. xxii. 32. " is certainly corrupted, and should be corrected from the " SAMAR. which has, because thy way is evil before me; " with which the answer of Balaam perfectly agrees, ver. " 34. If it be evil in thy fight. Nor is the construction " clear in this phrase Jarat He-darachecha, unless we " agree that the true reading is Faratah, &c. Not to " dwell upon this, however, the interpretation of the word " Jarateni appears perfectly just, if we consider that the " Arabic verb Veratuniformly means, he precipitated himself " into an affair whence be could not extricate himfelf." H. Author's Note. of Prairy other The office one are

The pointed arrows of th' offended God

Fix'd in my heart rack every tender nerve;

And the flow poison drinks my spirit up;

While hosts of terrors close besiege my soul.

O might thy suppliant urge one poor request!

Thy wrath, O God! should loose at once thy arm,

(Thy vengesul arm which blasting lightnings wields)

Dash into pieces this imbecile frame, And crush thy suffering creature into nothing.

The whole poem of Job is no less excellent in the expression and excitation of terror, as

- by Mr. Scott with a little alteration:
 - "O for a balance pois'd with equal hand!
 - " Lay all my forrows there 'gainst ocean's fand :
 - Light is the fand whereon the billows roll
 - "When weigh'd with all the forrows of my foul.
 - 44 Ah! therefore, therefore does my boiling woe
 - " In such a torrent of wild words o'erslow.
 - Rankling I feel th' Almighty's venom'd dart,
 - " His a. ows fire my veins and rend my heart:
 - "His terror 'gainst me throng in dire array,
 - "War urging war, his boundless wrath display.
 - " O that relenting at my earnest cry,
 - " God would extend his thund'ring arm on high;
 - " Ruthless at once his smould'ring trident throw,
 - " And forcing thro' his mark the vengeful blow
 - " At once destroy me."

the example just now quoted sufficiently demonstrates. To this commendation, however, the prophetic writings seem to have the fairest claim; it being indeed their peculiar province to denounce the Divine judgments upon guilty nations. Almost the whole book of Ezekiel is occupied with this passion; Isaiah is also excellent in this respect, although he be in general the harbinger of joy and salvation. The following terrific denunciation, is directed by him against the enemies of Jerusalem:

- " Howl ye, for the day of Jenovan is at hand:
- "As a destruction from the Almighty shall it
- "Therefore shall all hands be slackened;
- "And the heart of every mortal shall melt; and "they shall be terrified:
- " Torments and pangs shall seize them;
- " As a woman in travail, they shall be pained:
- "They shall look upon one another with afto-
- " Their countenances shall be like flames of fire.
- " Behold the day of JEHOVAH cometh inexorable;
- " Even indignation, and burning wrath
- " To make the land a defolation;
- " And her finners shall he destroy from out of

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- Yea, the stars of Heaven, and the constellations "thereof,
- " Shall not fend forth their light:
- " The Sun is darkened at his going forth,
- " And the Moon shall not cause her light to shine.
- "And I will visit the world for its evil 17,
- " And the wicked for their iniquity:
- "And I will put an end to the arrogance of the proud:
- "And I will bring down the haughtiness of the terrible.
- "I will make a mortal more precious than fine gold;
- "Yea, a man, than the rich ore of Ophir.
- " Wherefore I will make the heavens tremble; ."
- " And the earth shall be shaken out of her place:
- " In the indignation of Jehovan God of Hofts 18."

Jeremiah is scarcely inferior, though perhaps his talents are better suited in common to the exciting of the softer affections. As an example, I need only refer to that remarkable vision, in which the impending slaughter and destruction of Judea is exhibited with wonderful force and enthusiasm:

¹⁷ I will visit, &c.] That is, the Babylonish empire: as all the world for the Roman empire, or for Judea: Luke ii. 1. Acts xi. 23. Bishop Lowth's Isaiah.

¹⁸ Isai. xiii. 6-13.

"My bowels, my bowels are pained, the walls of my heart;

My heart is troubled within me; I cannot be filent:

" Because I have heard the found of the trumpet,

" My foul the alarm of war.

- " Destruction is come upon the heels of destruc-
- " Surely the whole land is spoiled:
- " On a sudden have my tents been spoiled,

" My curtains in an inftant.

" How long shall I see the standard?

" Shall I hear the found of the trumpet?-

"I beheld the earth, and lo! disorder and confusion;

" The heavens also, and there was no light 19."

It would be an infinite task to collect and specify all the passages that might be found illustrative of this subject: and probably we shall have more than one opportunity of discoursing upon these and similar topics, when we come to consider the different species of the Hebrew poetry: upon which, after requesting your candour and indulgence to so arduous an undertaking, it is my intention to enter at our next meeting.

19 JER. iv. 19, &c.

to ellevels, any bowels, are palited, ellevels of O' The My a though with the safe isdisonne I est uidire paduou a residir dogram sando bano ed Emad avad I ilmanal " It's squi the alarm of we. ur Destruction is come upon the lively of definie-COM SERVICE belief at head stone of the standars. delicated a property to the second According to the self enco line reprotes toldina, alcus cellillo cellillo credius time wellow of the least of the contract of bluow th Days) all degine today guery odlika shwaji or this of the stolet of entries enterthing Hall Esta more the onestern the off win a religible flame of the same problem in Then you will remain and a track of the notes and recommend to the property of the the of christiohni base in base into case into casiford or resignation rich and benefit and allowers of y to have from worth that of W. C. Wichell D OF THE PROPERTY OF